

Newspaper Editing, Make-up and Headlines

NEWSPAPER EDITING,
MAKE-UP AND HEADLINES
BY

NORMAN J. RADDER, A.M.

*Formerly Associate Professor of Journalism, Indiana University;
Formerly a Copy Editor on The New York Times*

AND

JOHN E. STEMPPEL, M.S.

*Professor of Journalism, Indiana University; Formerly
a Copy Editor on The New York Sun, and News
Editor on The Easton Express*

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NEWSPAPER EDITING, MAKE-UP AND HEADLINES

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PREFACE TO THE SECOND EDITION

As a student under Professor Radder nearly twenty years ago, I participated in the birth of *Newspaper Headlines and Make-up*. It was with pleasure that I received his permission to bring his original work up to date and to enlarge on certain sections of it, in keeping with modern newspaper practice. To Mr. Radder's experience as a copyreader and a teacher I add the distillation of my own eleven years in copy editing and seven in teaching.

That Mr. Radder's original plan of presentation was sound is attested by the fact that his text has continued in use, although the details of the newspaper business have changed somewhat in the eighteen years since its publication. His plan has been retained in the revision. The instruction offered is in the best order for teaching and learning rather than in the order of importance in actual copy editing.

In this edition, the emphasis on editing has been increased and some of the earlier material on typography condensed. Modern newspaper practice emphasizes editing rather than headline writing. Although the average top-flight copy desk will praise the good headline, the conversation there is more concerned with accuracy of fact and of language, and with problems of good taste and the law. A number of schools and departments of journalism offer separate courses in ethics and in newspaper law, but to me it has seemed that, because the questions there presented are so intimately bound up with the daily work of reporting, editing, and management, it is impossible to separate them except for detailed study, perhaps on the graduate level. This revision is intended to provide the basic training for the all-round copy editor.

To my parents, Guido H. Stempel, professor-emeritus of comparative philology at Indiana University, and Myrtle Emmert Stempel, instructor in comparative philology, I owe much for the basic training I received in the English language and for their criticism of the chapters on language in this text. Paul L. Feltus, publisher of *The Bloomington (Ind.) Star*, will

recognize herein a synthesis of much of the philosophy of journalism that he and I have discussed at odd times for many years, and those many friends for and with whom I worked on *The New York Sun* and *The Easton (Pa.) Express* will see the influence of their association and criticism of my work in much that I have written. Two persons now dead had an important part in shaping my experience in newspaper work—Eugene Doane, who was my immediate superior during my first few years on *The Sun*, and Ernest M. Hall, whom I met first when we both were employed as printers and who later became a newspaper reporter. Fowler V. Harper, professor of law at Indiana University, has kindly read the chapter on The Copyreader and the Law; Paul Shideler, chief photographer of *The Indianapolis News* and lecturer in journalism at Indiana University, contributed a number of ideas to the chapter on Pictures in the News, and Bennett Wolfe, chief of bureau at Indianapolis for the Associated Press, and Harry Ferguson, assistant general news manager of the United Press, read the chapter on Telegraph Copy. Paul H. Wagner, of the Department of Journalism at Indiana University, criticized every chapter in the book, and my colleagues, Prof. Joseph A. Wright and Prof. J. Wymond French, made valuable suggestions. For permission to reprint material thanks are due to James Wright Brown, publisher of *Editor & Publisher* and Ralph L. Peters, editor of *The Quill*.

JOHN E. STEMPEL.

BLOOMINGTON, INDIANA,
February, 1942.

PREFACE TO THE FIRST EDITION

This book is offered both as a text for journalism courses in colleges and universities and as a book of reference and guidance for the newspaperman. It is based upon the writer's own work as a copyreader supplemented by six years of experience as a teacher of journalism.

Although the book is a comprehensive treatment of the entire subject of copyreading and make-up, the author has endeavored to keep in mind especially the needs of papers in cities under 100,000. Considerable emphasis, therefore, has been placed on typography.

The improvement in the typography of smaller papers in recent years is abundant evidence of the fact that the publishers of these papers realize that readers as well as advertisers prefer the paper that takes pride in its appearance. At the recent convention of the Associated Advertising Clubs of the World, the fact was pointed out that not circulation alone but character as indicated by typography determines the amount of advertising a paper can obtain.

Certain men have given definite help in the preparation of the book. The author wishes to take this opportunity to acknowledge his indebtedness to Waldo Arnold, news editor of *The Milwaukee Journal*, who read the chapters on copyreading, headlines, and make-up; to E. G. Myers, technical counsel for the Trade Press Publishing Company, Milwaukee, Wis., who supplied many valuable suggestions on headline and body type and on make-up; to Arthur Stoiber and his associates in the Department of Education of the Mergenthaler Linotype Company, who read the chapters on Type and Make-up; to James Wright Brown, editor of *Editor & Publisher*, for permission to quote from articles on newspaper typography which appeared in *Editor & Publisher*; to Walter E. Treanor, assistant professor of law in Indiana University for advice on the chapter on Libel; to Louis G. Caldwell of the firm of McCormick, Kirkland, Patterson and Fleming, attorneys for *The Chicago Tribune*, for permission

to quote from his articles on libel which appeared in *The Trib*; to J. W. Piercy, head of the Department of Journalism at Indiana University, for his counsel in the preparation of the whole book; to J. W. French, of the Department of Journalism of Indiana University; to John Stempel, instructor in journalism at Lafayette College; to R. R. Barlow, of the University of Minnesota; to Professor Willard G. Bleyer, director of the Course in Journalism of the University of Wisconsin, and to Professor Grant M. Hyde, also of the Course in Journalism of the University of Wisconsin, under whom the author spent four years as a student.

NORMAN J. RADDER.

BLOOMINGTON, INDIANA,
January, 1924.

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INTRODUCTION

If a newspaper may be likened to a wheel whose tire is the broad horizon of events and whose spokes are the wires over which the news of the day is drawn from all directions, then the copy desk may be regarded as the hub. For it is the center about which all activities of newspaper creation turn and upon which they ultimately concentrate. The gathering of news is a peculiar industry. It employs a vast army of men whose soldiers are at work in every quarter of the world and whose labors are applied to the production of an ephemeral commodity, one whose birth and death are ever accomplished in a single day. Yet it is a commodity that is essential to civilization, that has a value far beyond its intrinsic worth. And in the making of that commodity they who sit at the center and mold it into form have a task that is important and a responsibility that is great.

The newspaper collects each day the materials for a diurnal creation. But it has no control over the events whence its materials must be drawn. Great occurrences make great demands. Minor happenings are more numerous and require more discrimination in their use. Today may be replete with urgent events, or one event may fill the whole horizon. Tomorrow may be crowded with relatively small news. But whatever the events of the day, they are the materials out of which the newspaper of that day must be constructed. This is another peculiarity of journalism. It cannot control either the character or the supply of its material. Whatever the day brings forth, good or bad, large or small, must be utilized to the extent of its needs in the building of that which is offered for sale in the market.

It cannot govern the quantity, the nature or the quality of the material the day presents, but it can in some degree control the use of the material. Whatever its character it must take enough for the construction, but with that limitation it can pick and choose, it can accept or reject. And whatever it takes it not only can but must shape and adjust to the requirements of

the building. That, indeed, is the process of newspaper making. From the material the day offers it collects, selects, and molds to its needs and tastes, and the resulting product is visible evidence of the wisdom, the judgment, the skill, and the character of the agencies of creation, or of the lack of these qualities.

The powers that direct the collection of news, the news gatherers of whatever description, exercise an initial discrimination in the selection of news and in the adjustment of reports to relative merits and to the requirements of space. But it is at the copy desk that the larger and final shaping of the materials is accomplished. It is here that the newspaper takes form. It is here that the chaff is separated from the wheat. It is here that the news is polished and dressed for its public appearance. It is here that errors inevitable in the hasty collection are corrected.

The responsibilities that rest upon the copy desk are therefore heavy and constant. Its proper conduct calls for unceasing vigilance, directed by knowledge, judgment, and experience. Whether there is one copyreader or a dozen the responsibilities and the requirements are the same. The single copyreader on a small paper, that is to say, bears the same relation to the product, and exercises the same influence in shaping its creation, as the organized copy force of the great metropolitan paper. It is as necessary for him to be competent, alert, and of ready and sound judgment, as it is for the copy staff to be so. Competent copy handling is essential to every newspaper, whatever its size. None can afford the handicap of incompetent service in this department. It can easily depreciate the value of the finest news-gathering corps and nullify the best efforts of executive direction in other quarters. On the other hand, skilled and intelligent work at the copy desk can correct many of the faults of a weak reportorial staff, make good work of the bad, and often make better the good. It has the last word to say in newspaper creation, and this being so its own errors, its own inefficiency when it is inefficient, its own failures when it does fail, show in the finished product, irremediable except as faults are discovered in the proofs, or are detected and corrected in the later editions, when the paper issues two or more editions. If only one edition is issued bad work at the copy desk that escapes the eyes of the guardians of the proofs is irreparable.

For all these reasons particular care, intelligence, knowledge, alertness, and skill are required at the copy desk. The preparation of copy for the press, the adjustment of news to the available space, the construction of suitable heads, and the make-up require not only the fundamental instincts of news, but a substantial foundation of education and varied information, with a special training for the task. The good copyreader may not be a good reporter, even as a good news gatherer is not necessarily a good writer, but he must have the sense of news no less keen, and a superior sense of relative values. He should be well versed in the vocabulary and structure of the English language, he should be well informed as to the contemporary affairs of the country and the world, and he should have something of that sense of balance and proportion that is essential to the artist, if his work in the make-up is to give symmetry to the production.

Copy handling, indeed, is a vocation in itself, one of the utmost importance to journalism, one of dignity and distinction. And it has its peculiar attractions. The copyreader has not the thrill of action and adventure that often comes to the reporter, but there are thrills that compensate in the "breaking" of big news at his desk, and in the rush and not infrequent excitement that accompany his part in getting the great events of the day before the public. All the occurrences of the universe pour in upon him seeking his aid for proper dissemination. Upon him rests much of the responsibility for the manner in which the news is presented and for the accuracy of the news. He is the guardian of truth at the final gateway of publication, and it is of the utmost importance that he not only discover error in that which comes to him, but that he make no error himself. Headlines, above all, should be true, accurately indicating the matter under them, and without bias.

Obviously, then, the processes of preparation of copy and make-up require special training, and this training is as much to be desired for one who on a small paper combines this task with others in the creation of the newspaper, or one who is the sole agency in these processes, as it is for the members of the copy staff of the metropolitan journal. It is one of the encouraging signs of progress that journalism is beginning to realize that it is a high and honorable profession that demands technical prepa-

ration, that it is a science or an art that requires study of its principles and its methods. To such a preparation, such a study, and such a training in the department to which it applies, this book should be a valuable contribution.

CASPER S. YOST.*

* As the manuscript of this revision was being prepared Mr. Yost died, May 30, 1941, at St. Louis, where for 51 years, 26 of them as editor, he had served *The St. Louis Globe-Democrat*. He was the founder and first president of the American Society of Newspaper Editors and during the years immediately preceding his death served as honorary chairman of the National Council on Professional Education for Journalism.

**NEWSPAPER EDITING, MAKE-UP
AND HEADLINES**

THE COPYREADER

THE efficiency expert who a number of years ago recommended that a large newspaper abolish its copy desk was theoretically right, but practically wrong. An expert on industrial operations, he was unaccustomed to two persons apparently receiving pay for the same job. To have one man write a story and a second person apparently tear it to pieces did not seem economical to him. He recommended that the copy desk be abolished and that the newspaper employ reporters who could do the job right in the first place.

This expert missed a number of essential points. First, few men write so well, even at a leisurely pace, that their work can not be improved by critical revision. Reporters work under pressure. Mental lapses result in error or omission of fact. To a writer his own statements seem clear, because he knows thoroughly what he is writing about, but to another person they may be difficult to understand. It is tradition that neither Charles A. Dana, editor of *The New York Sun*, nor Edwin P. Mitchell, his associate, ever wrote a line for the editorial page, during their association, that the other did not scan before it went into the paper.

Second, the art of writing the headline has nothing in common with the technique of reporting.

Third, the city editor does not always know when he makes an assignment how long a story should be, because he does not know what space may be available, or what important news may occur before the paper actually goes to press that may require a revision of news estimates.

Fourth, the speed of modern newspaper production requires that various operations in preparation of the paper be carried on nearly simultaneously. The copy editor can read the reporter's work a page at a time, as he writes, and frequently can have the headline written before the last page is ready to go to the composing room.

✓ Finally, the work of the reporter on the staff of the paper is but a small part of the total reading content of today's paper. His work must be fitted into a pattern that includes the large volume of material supplied by the great press associations, by correspondents situated at some distance from the paper's home office, and by the syndicates.

The Copy Desk

The copy desk is the governor balancing the flow of copy from the reporters and news services against the production possibilities of the mechanical department, protecting the reader from error resulting from work that must be done in haste, and presenting the news and feature material in such a way that the reader can grasp and enjoy it quickly.

✓1. **The Small Paper.**—A few small papers remain on which reporters type out the headlines of their stories first, then write their stories, correct them, and submit them to the city editor for hasty perusal before he sends them back to the composing room. Sometimes the city editor on such a paper reads the telegraph copy, and sometimes he parcels it out to reporters who are free at the moment. But many smaller papers have adopted the system of separating the writing and editing of stories. The city editor may read copy on local and suburban news, and an assistant or a telegraph editor may edit telegraph copy and features. Another common system leaves the city editor free to direct the gathering and writing of news, with the telegraph editor reading all copy and directing the make-up of the paper.

✓2. **In Medium-Sized Cities.**—The desk organization of newspapers of from 10,000 to 50,000 circulation frequently includes the city editor or his assistant to read city copy, a suburban or state editor, who reads the copy from correspondents in the paper's circulation area, and a telegraph editor. These men may work under the direction of the managing editor or the news editor, who assumes the job of chief copy editor and make-up editor. They may be seated at separate desks, or be grouped around one large desk so that they may exchange work when one has a heavy load and the others have little or nothing to do for a period.

A survey¹ of twenty newspapers in cities of between 200,000 and 300,000 population, made by J. F. Wiggins, managing

¹ *Editor & Publisher*, May 4, 1940.

editor of *The St. Paul Dispatch*, showed that the average editorial and news staff was fifty and that, of these, eight were copy editors. The staffs varied from twenty-five to sixty-eight, with the number of copy editors varying from five to twelve.

✓3. **The "Double-Desk" System.**—On large newspapers the editing may be organized on the universal- or on the specialized-desk system, sometimes called the double-desk system, because originally it meant one desk for city copy and one for telegraph. *The New York Times*, for example, operates with six specialized desks: city, to edit city and suburban copy; telegraph; cable, to edit news from abroad; obituary, to edit obituaries; theatrical and music news; and financial and sports. The work of these desks is co-ordinated by the night editor. *The Chicago Tribune* likewise operates with specialized desks.

The city copy desk usually is presided over by an assistant city editor, with the departmental editor presiding over each of the other specialized desks. Each copy editor usually is a specialist. On the cable desk, for example, may be a man expert in news of the Far East, another expert in European affairs, and one expert in news of South America. The telegraph desk may include experts in news of Federal government, in state news, in labor, and in news from the various regions of the United States.

✓4. **The Universal Desk.**—Many large newspapers prefer the universal-desk system, in which all copy is edited at one copy desk, presided over by a chief copy editor. In such offices, the copy goes first to the city editor, telegraph editor, cable editor, or departmental editor, who scans it for general content and marks it for play and position in the paper before sending it to the central desk for editing. This method is considered more economical than the double-desk system, because it requires fewer men; the work can be equalized, each man working at a steady pace throughout the day. However, even on universal desks, the tendency is for men to specialize, some men reading principally city copy, others telegraph, etc.

✓A typical variation from the universal-desk system is to have all city, suburban, telegraph, and cable copy read on a central desk, and departmental copy read by assistant departmental editors or copyreaders in those departments. Such newspapers as *The New York Herald Tribune*, *The New York Sun*, and *The Indianapolis News* operate with variations of the universal desk.

The Copy Editor

Editing of copy has become more and more important as the speed of news coverage has increased and the news horizon broadened. The copyreader must be thoroughly familiar with the steps in the making of the newspaper and must have a broad foundation of knowledge that will aid him in detecting and correcting errors. He must be a master of language and of fact, for he is the guardian against error in the paper.

1. The Work of Boss Clarke.—For generations the editing by S. M. (Boss) Clarke, who was night city editor of *The New York Sun* for 31 years, has been held up as a model. Mr. Clarke never thought well of himself as a reporter, and often said that in that capacity he was a failure. As a judge of news values, or news presentation, or as a giver of the fine literary touch that lent to *The Sun's* news articles that indescribable tone not found in other papers, Mr. Clarke stood alone.

Frank M. O'Brien in his "Story of *The Sun*" describes Mr. Clarke and his methods thus:

The city editor of the New York newspaper sows seeds; the night city editor reseeds barren spots, waters wilting items, and cuts and bags the harvest. The city editor sends men out all day for news; the night city editor judges what they bring in, and decides what space it shall have. In the handling of a big story, on which five to fifteen reporters may be engaged, the night city editor has to put together as many different writings in such a way that the reader may go smoothly from beginning to end. Chance may decree that the poorest writer has brought in the biggest news, and the man on the desk must supply quality as well as judgment.

At such work Clarke was a master. It has been said of him that by the eliding strokes of his pencil and the insertion of perhaps a single word he could change the commonplace to literature. No reporter ever worked on *The Sun* but wished at one time or another to thank Clarke for saving him from himself. Clarke had the faculty of seeing instantly the opportunity for improvement that the reporter might have seen an hour or a day later.

2. The Guardian of Excellence.—Neil MacNeil, assistant managing editor of *The New York Times*, in his book, "Without Fear or Favor," writes that "no paper is better than its copy desk." Carr Van Anda, the great managing editor of *The New York Times* from 1902 to 1928, wrote a few years ago:

The creation of the impression to be made on the reader is in the hands of the men who come after the reporter. His work must often be recast. It lies with these men to make the news interesting. For, the reporter's work done, the next task falls to the copyreader and the make-up man.

Let me commend the copyreader to you. His work is no less essential to the paper than that of the reporter. A first-rate copyreader can make a first-rate newspaper out of third-rate copy. On the other hand a poor copyreader can spoil the work of the best reporter. It is the copyreader's duty to reconstruct and reduce copy to its proportional space.

*He must possess keen literary appreciation. If he can not write brilliantly he must write well enough to convert bad copy into good. He must be able to supply sandpaper to the bodily excrescences of an article, but not to its soul. His range of information must be wide and at instant command. He must know where to lay his hands on the facts he can not draw from his memory.

His chief joy is in the headlines. A two- or three-column story is told in fifty words, luring the reader on if the subject interests him, warning him to pass on if it does not. In writing headlines, describe acts and happenings. The man who headed Lincoln's assassination with the single word "Important" would be lost in the journalism of today. Don't be too metaphorical. Don't deal in treacherous adjectives; stick to honest nouns and verbs. Don't be too elliptical or you won't be understood.¹

¶ 3. **Must Know Everything.**—The following description of a copyreader was written a few years ago for the Bulletin of the American Society of Newspaper Editors by E. H. Gooding, then chief of the copy desk of *The Buffalo (N.Y.) News*:

* The copyreader worth his salt is the most cantankerous and suspicious member of a profession noted for its cynicism. He must be constantly on the watch for excess verbiage, propaganda, libel, distortion of facts, and plain, unadorned ignorance. He trusts nobody.

* The copyreader should have at least a working knowledge of every conceivable subject, from irregular Latin verbs to obstetrics. The editor expects it. And he sometimes gets quite wroth at our apparent ignorance of some abstruse point. We try to make the stories understandable to the man in the street.

¶ 4. **The Pay and the Future.**—In these pictures of the copyreader and descriptions of his duties we see summed up the qualities that a copy editor must have. For many years the tradition existed that the copy desk was the last resting place for worn-out reporters. That has changed today. A few news-

¹ *Editor & Publisher*, Nov. 12, 1932.

papers assign newcomers to the staff to the copy desk before giving them reportorial jobs, on the theory that on the desk they learn something about the city in which they are working and about the policies of the paper. A few newspapers cling to the old tradition. But the average well-balanced desk numbers both old men and young men on its staff: men who have the experience of age and the vigor of youth, and to each the head of the desk assigns stories according to his ability to produce the best results for the paper. The pay for the copy editors compares favorably with that of the better reporters, and from the copy desk are drawn a high percentage of the news executives of American newspapers.

5. **A Position of Responsibility.**—The copyreader's position carries with it great responsibility. He can ruin a good story; he can redeem a poor story; he can save the reporter from errors of commission or omission in the matter of his story or in the manner of its writing. It is the duty of the copyreader, if he believes that a better story can be written with the same facts as a basis, to suggest to the city editor or the news editor that the story be rewritten by the reporter, by another reporter, or by the copyreader himself.

6. **Copyreading a Refining Process.**—The copyreader must take a story as it comes from a reporter and put it through a refining process. The copyreader's work is critical rather than creative. It is creative to the extent that he finds it his duty to change the wording of a story to clear away obscurity or redeem it from dullness by the insertion of vivid, active verbs and the elimination of hackneyed expressions.

He must make the story correct in form and in fact. He is the guardian against

- a. Errors of fact.
- b. Libelous statements.
- c. Errors of typographical style.
- d. Mistakes in news values.
- e. Errors in expression.

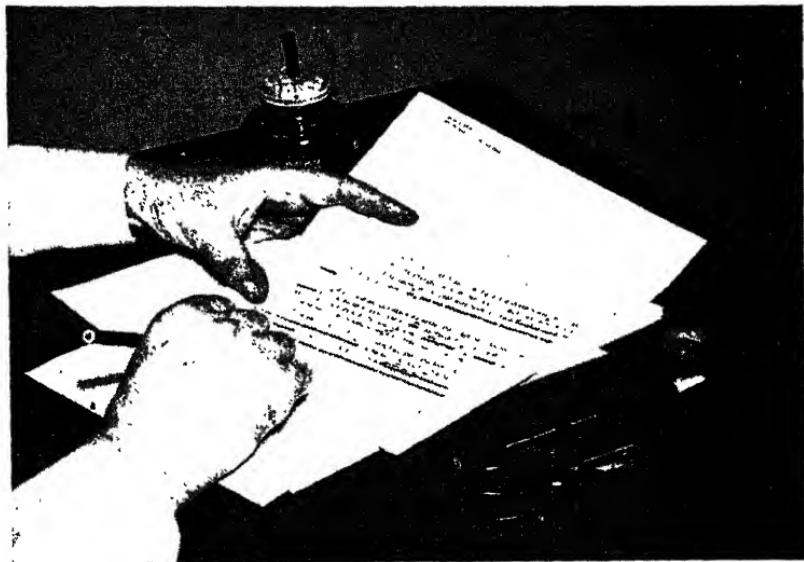
7. **The Preparation for Copyreading.**—To carry out his task, the copy editor must read newspapers—not only his own, but those published in the same city and in others; he must be familiar with community organization, governmental, economic, and social; he must know names, dates, and places; he must know the standard reference works and how to use them, and—

more important—must use them frequently, and he must know language.

Most important of all, the copyreader must develop good habits of work. The best copy editor is the man who is systematic, to whom fact and language are such fixed habits that almost automatically he corrects errors of expression and style, leaving his mind free to give almost full attention to the news value and the form of the story.

The Copyreader's Tools

The copyreader's tools (Fig. 1) are a soft black pencil, a soft eraser, a pair of scissors, a jar of paste, and a set of symbols. The standard symbols for correcting copy are universally used.



(Photograph by Paul Shideler.)

FIG. 1.—A copy editor at work. Underneath the copy he is editing is a pile of copy paper that he will use for writing heads and instructions to the composing room. His schedule is underneath the pile. His tools—pencils, scissors, eraser, and paste pot—are arranged about him for convenience.

and printers understand them. Individual newspaper offices may have special symbols, understood by employees in the editorial and composing room alike, but the following are understood by editors and printers in New York as readily as in Kalamazoo or Seattle:

<u>St.</u> <u>Louis</u>	Capitalize the letter or letters under which three lines are drawn.
<u>Smith</u>	Set letter or letters under which two lines are drawn in small capitals.
<u>Chapter</u>	Set the letter marked in lower case.
<u>sine qua non</u>	One line under a word calls for italics.
<u>perfect</u>	A wavy line means set in bold face.
<u>L</u> or <u>P</u>	Indent for paragraph.
<u>O</u> <u>X</u>	Periods should be circled or a cross substituted.
(16)	Figures or abbreviations circled are to be spelled out. Words circled are to be abbreviated, and numbers spelled out and circled are to be set in figures.
<u>to</u> <u>day</u>	Eliminate space between letters.
<u>many</u> <u>are</u> <u>called</u>	Separate by space.
<u>Tom</u> <u>"</u>	Quotation marks
<u>versa</u> <u>vice</u>	Transpose.
<u>^</u>	Indicates where material written above is to be inserted.
# 30	End of story. Most printers prefer # rather than 30.
The <u>very</u> best	A bridge line connects consecutive words separated by material that has been crossed out.
<u>stet</u>	Means let stand the matter crossed out.
<u>'</u>	Insert apostrophe.
<u>Eli</u> <u>isabeth</u>	Spell as written. Some offices prefer writing <i>follow copy</i> or <i>ok</i> above an odd spelling of a word or name that might cause the proofreader to query the desk.
<u>J</u> <u>C</u>	Matter to be indented.
<u>J</u> <u>L</u>	Line to be centered.

The Copyreader at Work

Copy editing differs from proofreading in the object of the marking. The copy editor makes his mark on the copy at the place where error occurs, insertions are to be made, or intent is to be clarified. Material to be eliminated in setting is crossed out, and bridge lines connecting remaining elements are drawn. The compositor will pick up the changes as he reads the copy in setting. The proofreader seeks to flag the printer's attention to errors. He makes his marks in the margin opposite the line in which error occurs and draws a line through the error. The printer simply looks down the proof to the lines indicated and reads the line to pick up the change.

1. Making It Easy for the Printer to Follow Copy.—The process of editing is intended to make it easy for the printer to read the copy as he sets it. If corrections are placed at the point where they are to be made, the printer wastes no time in moving his eye to pick up the changes. Corrections must be indicated plainly and inserted matter written legibly. All letters should be formed carefully, *i*'s dotted, *u*'s underlined and *m*'s and *n*'s overlined, and final *s*'s written distinctly. Failure to observe these simple rules slows up the work of the compositor, and may result in a story missing an edition.

2. How the Copyreader Prepares a Story.—The copyreader's preparation of a story for the printer can be shown best by following the course of a piece of copy through his hands.

Here is a city council story with the slug and headline indicated by the news editor:

Jones
City Council

That the lighting and fuel gas in the City mains of Bloomington is so weak and of such exceptionally poor quality and quantity that it can be used for cooking purposes only a small part of the total time, is the condition now existing in Bloomington it was disclosed at a meeting of the City Council in the Council room of the City Hall last evening. The council ordered an immediate investigation to be made into the evils alleged, and Rolla Morgan city attorney for Bloomington was instructed by the city fathers to communicate with the Indiana State public service and Gas Commission at Indianapolis requesting that an inspector be sent to this town immediately to investigate the service rendered by the Southern Indiana Light and Heat Company. This action was taken after City Attorney Morgan explained that the matter did not lie under the jurisdiction of the City of Bloomington not of the commissioners of Monroe County and that an appeal must be made to the legally constituted body, i. e., the service commission.

James Myers, 221 S. Walnut St., entered a complaint that he was unable to use the city gases for cooking purposes. A poll of sentiment in the council showed that this bad condition prevailed throughout the city.

Echoes of last weeks storm were heard in the city council chambers when the room filled with citizens from all sections of the city who kicked about street wash-outs flooded basements and unsanitary conditions due to improper drainage. The matter was referred to the street commissioners and the city engineer.

The story is verbose and poorly organized, yet not so poor as to require rewriting. Here is the copy as it would appear after being edited by an experienced copyreader:

~~Jones
City Council~~

That the ~~lighting and fuel~~ gas in the ~~City~~ mains of Bloomington is ~~so weak and of such exceptionally poor quality and quantity that it can be used for cooking purposes only a small part of the total time,~~ was charged by James Myers, 221 South Walnut Street, ~~is the condition now existing in Bloomington it was disclosed at a meeting of the City Council, in the Council room of the City Hall last evening.~~ The council ordered an immediate investigation, to be made into the evils alleged, and Rolla Morgan, city attorney, ~~to file a request~~ ~~Bloomington~~ was instructed by the city fathers to communicate with the Indiana State public service and Gas Commission at Indianapolis asking requesting that an inspector be sent to this town immediately to investigate the service rendered by the Southern Indiana Light and Heat Company. This action was taken after City Attorney Morgan explained that the matter did not lie under the jurisdiction of the City of Bloomington but of the commissioners of Monroe County and that an appeal must be made to the legally constituted body, i.e., the service commission.

James Myers, 221 S. Walnut St., entered a complaint that he was unable to use the city gases for cooking purposes. A poll of sentiment in the council showed that this bad condition prevailed throughout the city.

Echoes of last week's storm were heard in the city council chambers when the room filled with citizens from all sections of the city who talked about street washouts, flooded basements, and unsanitary conditions due to improper drainage. The matter was referred to the street commissioners and the city engineer.

3. Three Readings Required.—The copyreader first read the story to get the general sense. He may have made some corrections in his first reading, but he reserved his main effort for a second reading. After he had corrected all errors he read the story for the third time, to be sure that it was coherent.

The copyreader crossed out the name of the writer and his guideline, which were not to be set. He bracketed the slug line. Next he took out unnecessary words in the first three lines. In the fourth he inserted the name of James Myers in place of an indefinite statement. Thus he was able to shorten the story, taking out a paragraph later. The first paragraph in the copy was too long, so he made another paragraph after the first sentence. Since the story was to have a two-column head and the office style is to set leads double column under such heads, he marked the type sizes to be used. He eliminated about a dozen words in the next sentence by expressing the same idea in condensed form and drew a line from *investigation* to *Rolla* to guide the printer through the corrections. It was part of his business to know that the correct title of the commission is Indiana Public Service Commission, that the & sign should be used in a firm name, and that the word *company* should be abbreviated and capitalized according to the style of his paper. It was not necessary to repeat Mr. Morgan's title because of the previous reference to him. Then the copyreader eliminated some more surplus words and made further style corrections. He crossed out the paragraph that had been made unnecessary by changing the wording in the fourth line. He drew two perpendicular lines through it to guide the printer's eye to the next paragraph. He supplied the apostrophe in the word *week's* in the next paragraph, and substituted *meeting* for *city council*. He made other corrections, including changing *street commissioners* to *street commissioner*, because he knew there was but one. Finally, he supplied an end mark for the story. Nothing of importance was left in the last paragraph; it could be discarded in the make-up without damage to the story.

Three readings of every piece of copy are recommended. First, the editor glances through to get the story in mind, noting whether the story is properly assembled. Second, he challenges every word and punctuation mark. After writing the headline,

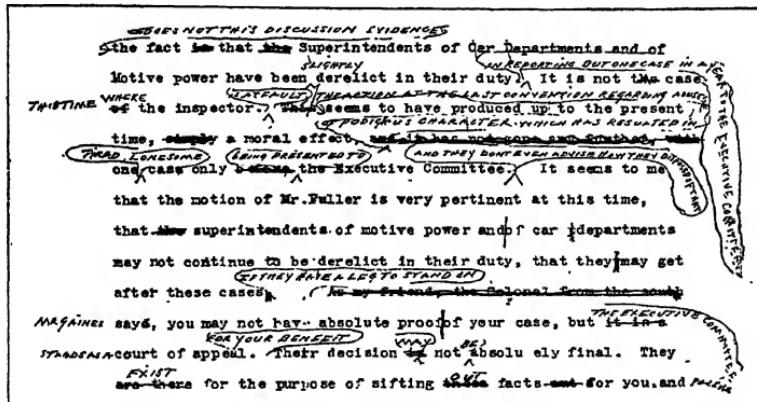
he checks a third time to be certain the story is in order and the headline he has written checks with the facts. An experienced copyreader, pressed for time, may edit a story in one reading, but even the best editors usually check their editing by reading a piece of copy at least twice.

Copy-Editing Practices

1. Each Page a Unit.—Some offices instruct writers to end each page of copy on a paragraph, so that a paragraph does not continue from one page to the next. This makes for speed in handling the story a page at a time on the desk, and usually it reduces the necessity of cutting the story into takes in the composing room, because each page may be given to a different compositor. If the writer, in haste, does break a paragraph from one page to the next, the copyreader will cut the copy and paste the material to make each page a complete unit.

2. The Paste-Up System.—Other newspapers follow the practice of pasting the pages of a story together in one long string, leaving it to the composing room to cut the story into the lengths it desires for distribution to the compositors.

3. How Not to Mark Copy.—The following bit of copy is an excellent illustration of how not to mark copy. No printer could possibly understand the corrections in this piece:



4. Use Scissors and Paste.—When it is necessary to transpose a paragraph or a long phrase the copyreader should use scissors and paste. He cuts the story apart and rearranges the

units in proper order. If he attempts to show the transposition in some other manner, confusion frequently results. Similarly, if material to be inserted is more than can be written in a single line the editor should separate the story at the point of insertion, join the parts with a blank sheet of copy paper, and write the inserted material on the blank sheet. Inserted matter that has been typed should be inserted in the same manner.

5. Contribute Definite Improvement.—One story alone, of course, can not give a comprehensive idea of all the duties of the copyreader. He should contribute definite improvement to each story he edits. The copy butcher recklessly slashes away paragraphs merely because he has been told by the head of the desk to "cut the story in half"; the copy editor, with technique and judgment like that of a fine surgeon, gains space by eliminating unnecessary words, phrases, and details here and there rather than entire paragraphs. Nor is the conception of copyreading held by the "paragraph marker" adequate. Too many men on copy desks today confine their contribution to correcting errors in spelling and typographical style, changing *claim* to *assert* and *secure* to *obtain*, and marking paragraphs, to show the news editor that they have "edited" the story. The true copyreader is both critic and artist; he appreciates the work of good writers and the accuracy of the careful; he brings the work of the mediocre writer up to the standards of the paper and weeds out the errors of the careless.

6. A Copy Editor, Not a Rewrite Man.—Not a few sitting on copy desks feel that their work is incomplete unless they have recast almost completely the original article, changing many words, rewriting whole sentences, sometimes for the better, often for the worse. The story is told of a young reporter who corrected his own copy copiously. To him a city editor said: "I have seen many reporters who wrote with a typewriter and corrected their copy with a pencil, but you are the first person I have seen who wrote with a pencil, and corrected your work with a typewriter." The work of some copyreaders could call forth similar comment. And all too often such rewriting results in errors in fact creeping into the story or spoils the flavor of a fine piece of feature or color writing.

Improvement, not rewriting, is the aim of the copy editor. His knowledge prevents the reporter from perpetrating unneces-

sary errors, and his background permits him critical appraisal of writing that aids him often to improve a story by condensation and vivification.

7. Slugs and Guidelines.—The copy editor must see that the story has a slug or guideline unless it is a short article carrying a small head that is written on the copy instead of on a separate sheet of paper; that there is an end mark at the conclusion of the story, and, if the story is sent back in several pages, that each page bears the proper consecutive number and the slug or guideline, and that "more" is written at the end of each page except the last. Failure to do these things results in confusion in the composing room. If there is no end mark, printers have been known to hold the story on the bank, thinking that more was to come, thus missing editions with that particular story.

A slug or guideline is the name given to a story to identify it in assembling it and in making up the paper. It serves also to identify the story in making additions or insertions in later editions. Larger papers prefer the slug, which usually is a single short word, such as GAS in the example in this chapter. It might have been COUNCIL or CITY COUNCIL, but the former would be preferred. Similarly, another story might be slugged FIRE. A second fire story on some papers would be slugged FIRE 2, but that might lead to confusion, so most newspapers would prefer some other identifying word as a slug for the second story.

Smaller papers prefer the guideline to the slug system. Under this system the first two or three words of the head are used as an identifying mark on the story. Unless care is taken, this might lead to confusion, because occasionally the first two or three words of two heads may be approximately the same.

Whether the guideline or the slug system is used, the desk should take care that the guideline will not offend anyone if it should accidentally appear in the paper. Every newspaper office has its classic story of an awkward slug that slipped into print much to the discomfiture of the guilty copyreader, the make-up man, and the proofreader.

8. The Copyreader's Schedule.—After the copyreader has read the story he makes a record of it. Many newspapers provide printed copy-desk schedules similar to the one shown on Page 18.

This provides the office with a check on the person who wrote the story, on the source of his information, and on the person who edited it, in case of a complaint of error or libel. It provides the copyreader with information as to the size of head, the slug, the headline, the length, and the time it went to the composing room. The length may be given in number of words, in inches, or in percentage of a column, according to the system used on the paper. The head of the desk usually makes a similar record for guidance in make-up.

9. A Page at a Time.—Most stories that a copyreader edits will come to him complete, but frequently near edition time he may be asked to read a story a page at a time as the reporter writes it, sending each page to the composing room as soon as it is edited. He must slug each page and number it in order. Most copyreaders find it valuable to keep a check list of pages until the story is completed. The editor may write the head between takes, or he may make notes of the high lights, names, and figures so that he can write an accurate headline when the editing is completed.

10. Adds, Leads, and Inserts.—Suppose something new on the gas story breaks after it has been set up. If the copyreader has a proof of the story, it is a simple matter to insert the new material on the proof sheet, if it does not require writing more than a few

words. Otherwise, he may mark the place for the insert and slug his copy thus: GAS INSERT A for the first insert, B for the second, etc. If the story has appeared in one edition, he may clip the story, paste it on a sheet of paper, and similarly make corrections or mark for insert. The mark is an arrow, with the phrase "turn rule for Insert A," or simply "Insert A." If a correction, an insert, or an add is marked on a proof or clipping, the editor frequently marks at the top of the proof or sheet on which the clipping is pasted "correct" or "correx," to differentiate his proof from one marked by the proofroom.

If no proof or clipping is available, and the inserted matter is a paragraph, the reader may from memory mark it "insert after second paragraph."

Frequently new material is written as an addition to the story already in type or being set. It may be marked ADD FIRE C or FIRST ADD FIRE C, SECOND ADD GAS C, etc.

In the same way there might be a NEW LEAD FIRE or SUB FOR FIRST PARAGRAPH FIRE. In such instances it is wise to indicate to the composing room on a proof or clipping what is to be killed, crossing out the material to be eliminated and marking "turn rule for new lead" or "turn rule for sub."

11. Follows.—An "add" signifies an addition to the story under the same headline. A "follow," usually written "folo," on the other hand, follows the story but has a headline of its own. There may be several follows. Some stories are written as side stories to a main story. The original story on the kidnaping of the Lindbergh baby, for example, carried with it on many papers other stories on the child, the family, other kidnapings, etc. Each such story usually has its own slug to which is added WITH and the slugline of the main story. That guides the make-up man in placing those stories adjacent to the main story or to the jump of the main story.

12. Head to Come.—If the head is not sent to the composing room with the copy, the copy is marked HEAD TO COME, HED TO KUM, or HTK. This is done when the copy is sent to the composing room awaiting the page layout. Occasionally the body of the story may be written, but the writing of the lead is delayed pending an expected development. The copy for the body may be sent to the composing room marked LEAD TO COME or HEAD AND LEAD TO COME.

13. Special Slugs.—Stories to be used in a particular edition are marked NOON EDITION, MARKET EDITION, etc. Sometimes stories are sent up slugged HOLD FOR RELEASE, WAIT ORDERS, etc. Occasionally the instruction PROOF TO MR. BLANK is added, indicating which editor is responsible for releasing the story.

Stories that must be used that day are slugged MUST or MUSTY. Various designations are used for time copy, among them TIME, IF, WHEN ROOM. Sometimes the time slug may carry a date before which the story must be used, such as, IF BEFORE AUGUST 2, indicating that the story will lose its value after that date. Such a slug might be used on an advance story of a meeting that could run any time prior to the meeting. *The Indianapolis News* has used the slug IF SEE H_____, the blank being filled in with the name of the news editor, to mark secondary material that might be left out of the day's edition, but that would be of no value for the next day's edition.

Departmental news is slugged SPORTS, FINANCIAL, etc., in addition to the regular guidelines, and some material may be slugged simply with page numbers: P1 or P5.

Special instructions for setting the story, unusual typography, etc., also are written at the top of the first page of copy.

14. Not to Be Set.—The copyreader should see that all matter not to be set is marked out, and that instructions are underlined or bracketed. Slugs, guidelines, and instructions are set by the compositor for guidance of the make-up man, and usually are separated from the story itself by a "turned rule," which appears on the proof as a heavy black line.

Occasionally a copy editor crosses out material that on second reading he decides should remain in the story. If it is but a word or two, a soft eraser will remove the marks of a soft pencil, but if the deletion is extensive, the editor may mark *stet* beside it, to notify the printer that the material is to be set.

15. Insert Subheads.—It is also the copyreader's duty to insert subheads at regular intervals in long stories. The general rule is to run a subhead every 200 or 250 words. Most newspapers have a rule against using only one subhead in a story. They require two subheads or more, and that no subhead be preceded or followed by fewer than two paragraphs. Subheads

usually are not placed at a break from two-column to one-column measure or after a paragraph that ends with a colon.

Office practices vary for designating subheads. Some use "subhead" or "sub" to indicate that a line is to be a subhead, while others prefer "bf.l.c." or "bfl" (black face type in caps and lower case), or "ffl" or "fflc" (full face type in caps and lower case). A typical marking is

ffl — Hopes of Peace Ebb L

The Requisites of Good Editing

The requisites of good copy editing, then, are the elimination of errors of all kinds, neatness in making corrections, swiftness in doing the work, skill in the condensing or expanding that the copy may require, and the careful slugging of copy to avoid confusion in the composing room.

CHAPTER II

LANGUAGE

ACCURACY, terseness, accuracy" was the slogan given to the staff of *The New York World* by Joseph Pulitzer. The first duty of the copyreader is to check the facts in the story he is editing, but he soon finds that facts mean little unless they are accurately expressed, and accurate expression is impossible without clarity of language. Terseness, likewise, depends upon the language used, as will be explained in Chap. III.

The bulk of newspaper circulation comes from the intellectual middle classes in America. Some papers, like *The New York Times*, reach upward for additional circulation, and some, like the sensational papers, reach downward. But all newspapers are aimed at a public that includes persons of all degrees of education. The choice of words and the structure of sentences must be such that the reader with limited education can grasp the material the newspaper has to present as readily as can the reader with several college degrees.

And Americans, whether at work or at play, are busy persons. The radio, the movie, and the motorcar have taken from the time formerly given to reading; the newspaper must compete with the news magazine, the picture magazine, the fiction magazine, and the book for the reading time remaining. The average reader selects the paper that gives him the most important and interesting news in a manner that he can read and digest quickly.

Language at best is awkward, but it is the most common means of communicating facts and ideas. The news story is clear to the reader if the words used have commonly accepted meanings, and if they are combined according to logical and accepted rules of grammar. The story succeeds if its facts and ideas stand forth clearly to the reader and are not buried amid a welter of unnecessary words. This, then, is the job of the copyreader, to see that the reporter, often writing in haste, has expressed his material in a way that makes it readily discernible by the

reader. Blaise Pascal, French mathematician and philosopher, wrote that had he had more time he would have written a shorter letter. Haste is the handmaiden of wordiness and confused construction; haste makes work for the copyreader.

Newspapers generally, many critics to the contrary notwithstanding, cling to high standards of language. They realize that when writing is fuzzy or when words are improperly used, language loses meaning. The late Dr. Allen Sinclair Will, a newspaperman of many years' experience and professor of journalism at Columbia University, wrote in his "Education for a Newspaper Life":

The English used at the present time in the best newspapers is not inferior to that which may be seen in current literature finding acceptance from a large body of readers. The English used in the good newspapers of the leading cities is all but impeccable according to current standards of literary expression in the United States.

Newspapers do not use or wish to use Victorian English. Their preference is for the vigorous American speech current among cultivated people.¹

Accuracy, terseness, and directness are, then, the ideals in newspaper writing. Carelessness in the use of words and slovenliness in the construction and style can but irritate and confuse the reader.

It is not the purpose of this chapter to give the student a thorough training in semantics and grammar. He has had the basis for this discussion in his previous education. Here will be pointed out some of the problems in editing that confront the copyreader, day in and day out.

The Use of Words

The word is the basis of language. The best words for newspaper writing are the short, simple ones that have definite meaning. When a word is wrenched from its normal meaning, or when its meaning is changed through usage, it often loses effectiveness. That explains why the best newspapers are particular in matters of word usage, and why the best copyreaders are constant students of the dictionary and of books on usage, such as those by Fowler and by Krapp. Each word unfamiliar to the copyreader, each familiar word used in an unusual sense should be

¹ Quoted in *Editor & Publisher*, Oct. 10, 1931.

verified by the copyreader before it is permitted to pass into type. The late Marlen Pew, editor of *Editor & Publisher*, once wrote: "The American people are quick to pick up slang which cuts the talk corners, but do not often monkey with the written language."¹

More will be said in Chap. III about compactness in writing, but here a word might be said about the value of using expressive, colorful verbs instead of general verbs with nouns and modifiers. Why write that an organization *will hold a meeting* when *will meet* will serve, or that a man *swallowed quickly and noisily* when *gulped* is more descriptive?

o-1. Short, Simple Words.—The preference among newspapers is for short, simple words rather than high-sounding words and unnecessary polysyllables. The ambulance surgeon, for example, will describe the victim's injuries as *abrasions and contusions*, and the policeman will enter that on the report to headquarters. The police reporter frequently will copy that phrase, and it is up to the copyreader to reduce it to the less impressive but more understandable *scratches and bruises*.

The young copy editor frequently will hear the rule stated as "Use good, old Anglo-Saxon words rather than Latin words." There is sound reasoning in thus setting Anglo-Saxon against Latin, and the appeal to tribal pride is certainly warranted. Nevertheless, the distinction made is inaccurate. While it is true that our everyday words, the words that go directly and swiftly to the point, are generally those of native origin, it is also true that many of our commonest words are of foreign origin and have driven the native word out of the language.

In the table below, the second word of each pair is the one generally used by newspapermen in preference to the first. Words of foreign origin (Latin, French, Greek, etc.) are starred; a glance will show that the more acceptable words are not always those of Anglo-Saxon origin, and that the words against which there is objection are sometimes words of Anglo-Saxon origin. The student must remember that, while the shorter word is preferred, the longer words in the list below are in good usage and must be used in certain special meanings or certain contexts. For example, a person might be *unsuitable* for a job but not *unfit*. The purpose of this list is to warn against using the longer words

¹ *Editor & Publisher*, Jan. 6, 1934.

for more expressive ones simply because they are high sounding. In most cases, then, the shorter word should be substituted.

*abundance—*plenty	*explicit—*plain
*accustomed—*usual	*frequently—often
*acquire—*gain	*immediately—at once
*advantageous—helpful	*inaugurate—begin
*allow—let	*increase—grow
*alteration—*change	*initial—first
*antagonize—*oppose	*initiate—begin
*apparent—*clear	*inquire—ask
*appropriate—fit	*institute—begin
*approximately—about	*magnitude—*size
*ascertain—find out	*majority—most
*assist—help	*manifest—show
*assistance—*aid	*merchandise—goods
*certain—*sure	*necessitate—*force
*commence—begin	*obtain—get
*compel—*force	*occasion—*cause
*conclusion—end	*operate—work
*confidence—trust	*participate—share
*construct—build	*permanent—lasting
*contain—hold	*permit—let
*contribute—give	*plentiful—*ample
*correspond—*agree	*possess—have
*customary—*usual	*prescribe—*order
*demonstrate—show	*present—give
*description—kind	*preserve—keep
*difficult—hard	*proceed—go
*donate—give	*procure—get
*employ—*use	*provided—if
endeavor—*try	*purchase—buy
*entire—whole	*remains—body
*exceedingly—*very	*remunerate—*pay
*exhibit—show	*render—give
*expedite—*hasten	*sufficient—enough
*expenditure—outlay	*terminate—end
*expensive—*costly	*unnecessary—needless
*experiment—*trial	*unsuitable—unfit

The mixing of Latin and English words in common phrases usually is to be avoided. For example, *a day* or *per diem* is better than *per day*, *a year* or *per annum* than *per year*, and *an hour* than *per hour*.

1^2. Accuracy in Usage.—Editors prefer specific words to general words and object to loose usage. Such usage frequently results from failure to study both the denotations and the connotations of words. The following list will illustrate some usages, many of which are found in current conversation, that are usually taboo in newspaper writing:

ACT—Improper as a noun designating a measure under consideration in a legislative body; proper in designating a law after enactment.

AGED—To the college student, a man of 35 years is *aged*; to the man of 35, the man of 50 is *aged*. John L. Morris, of *The Macon Telegraph*, specified that *aged* should not be used “unless the person to whom it refers is at least 50 years older than any employe of this newspaper, and the foreman of our composing room is more than 70 years of age.”

ALLOW—A city council may *allow* a claim, but *permit* the chief of police to employ an additional man.

ALTERNATIVE—Improperly used to refer to one of several choices; there are alternatives when there are but two choices.

ANXIOUS—Improper as a synonym for *eager*; proper to mean *disquieted* or *concerned*.

ARBITRATOR—A good word, but the shorter *arbiter* is preferable.

AUTHORITY—Loosely used in the sense of *official*; properly, it means an expert.

AUTO—A prefix meaning *self* is not in good usage when it stands for automobile.

BANDIT—Used loosely when it refers to any *robber*, *thug*, or *gunman*; specifically, an *outlaw*, a *brigand*, or a *marauder*, usually the member of a band of outlaws, such as is found principally today in Mexico and China, although it might have validity in referring to a *gangster*.

BIRTHDAY—Commonly used to designate the anniversary of birth, but restricted in newspaper usage to the day of birth.

CENTER AROUND—An impossibility; something may *center in* or *on* a point.

CHRISTEN—Refers to the naming of a child at a religious ceremony. Incorrectly used in writing of the *launching* of a ship, the *dedicating* of a building, or the *naming* of a dog.

CLAIM—Incorrectly used for *assert* or *Maintain* if no right is involved; a person may *claim* an estate, but he *asserts* that he is of age.

COLORED—Loosely used for *Negro*, which is preferred because it is more specific.

CONCERT—Two or more persons must perform for there to be a *concert*; the appearance of a single artist is a *recital*.

DIRIGIBLE—Specifically, that can be directed or that is steerable, as a torpedo or an airship; hence, the specific word *airship* is preferable to designate craft of the Zeppelin type.

DOCK—The waterway between two piers, and not the piers. A boat is in *dock*, and the freight is unloaded onto the *pier*.

ELECTROCUTE—Specifically, means to put to death by electricity. Some papers restrict its use to executions, and some forbid its use entirely.

- ENTOMB**—Frequently used to describe the *entrapment* of miners; they can not be *entombed* unless they are dead.
- FLAIR**—Improperly used for *aptitude* or *knack*; it means “instinctive power of discriminating or discerning . . . ; liking; bent.”
- FURNISH**—Appropriately used to describe the process of fitting up a house, but not as a synonym for *supply* or *provide*.
- GIRL**—Properly used for a female child or young unmarried woman; some old-timers on copy desks set the limit for a *girl* at 30 years.
- GROOM**—Specifically, the fellow who cares for a horse; hence, editors object to using it as a synonym for *bridegroom*.
- HALF-MAST**—A flag flies at *half-mast* at sea, but on land at *half-staff*.
- HAPPEN**—If something takes place by chance, it *happens*; otherwise, it *occurs*.
- HAPPENING**—A chance occurrence; improperly used as a synonym for *event*.
- INFER**—A person *infers* when he draws meaning from what another says; he *implies* when he suggests some meaning other than the apparent one in what he says to another person.
- JUST**—As an adverb it means *precisely*, *closely*, or *precisely at the time referred to*, *now*, or *a moment ago*, or *barely*, but is incorrect as a synonym for *recently*, *a short time before*, etc., which also usually are unnecessary.
- LADY**—Means a person of genteel birth. The word is improperly used to refer to any *woman*. The phrase *young lady*, however, is quite proper.
- LAND**—Means to come to earth, so an amphibian plane hardly could land on the bay but might in a field.
- LATTER**—The second of two persons or things; when one of several is being designated, the final one in the list is the *last*.
- LOCATE**—The verb *to locate* means to establish a site or to settle; hence, a building is *located* when its site is determined, and after it is built it is *situated*. *Locate* also means *to discover by search* or to *assign a place to*.
- LOCATION**—Correctly used as a synonym for *locality* but not for *site* or *place*.
- MEET**—Improper as a synonym, even in headlines, for *meeting*. A *meet* implies that two or more persons or groups are in competition.
- MIRACLE**—Properly, confined to an occurrence deviating from the known physical laws of nature, hence, usually religious in its significance; loosely used when it refers to unexpected escape from danger.
- OFFICER**—Should be confined to designating the executive personnel of business, governmental, and social organizations, and the commissioned personnel of military forces and police departments.

Editors prefer that the ordinary rank and file of police forces be designated by their proper titles: *policeman*, *patrolman*, etc.

PAST—Newspapers prefer *last* to *past* in such expressions as *the last six weeks*.

PEOPLE—Is not the plural of *person*. *The people came*, but *ten persons were present*.

REALTOR—Loosely used for *real-estate man*, but specifically, a real-estate broker who is a member of the National Association of Real Estate Boards.

RECEIVE—*To receive* implies action, usually voluntary, on the part of the recipient. Hence, a person usually *suffers* rather than *receives* an injury.

REPLICA—Specifically, a reproduction, by the artist himself, of a work of art; improperly used to refer to any reproduction.

SECURE—Means to make fast or to ensure; incorrectly used for *obtain*, *procure*, *get*.

SERIOUS—Some editors prefer in writing of injuries and illnesses to distinguish between *serious* and *severe*.

STEAMER—A word that might describe a boat, a train, a motorcar, a fire engine, or a boiler; hence, editors prefer the word *steamship* or *steamboat* when referring to a type of water-borne craft.

STUDENT—A person engaged in study, usually used for those enrolled in institutions of higher learning; *pupil* is preferred for those enrolled in grade and secondary schools.

SURE—A person is *sure* of foot or *sure* of mind, but a time or a place is *fixed* or *certain*.

TALESMAN—Misused for *juror*; properly, a person summoned to make up a deficiency in the number regularly called for jury duty.

TOLL—An intransitive verb when *bell* is the subject (the line would have been "The curfew tolls, the knell of parting day," except for a printer's error and the poet's liking for the resulting rythm); a transitive verb when someone *tolls* the bell.

TRANSPIRE—Means to *leak out*, not to *occur*.

VERBAL—Anything put in words is *verbal*; a thing spoken is *oral*.

VIRTUALLY—Means in essence or effect, but not in fact; incorrectly used as a synonym for *practically* or *nearly*.

WIDOW—Many newspapers prefer to write that a man leaves a *wife* but is survived by his *widow*.

WIRE—Objectionable when used for *telegram*.

WOMAN—Properly used as a common noun, to indicate any adult female, but not as a specific designation, as, *the Smith woman*.

YOUTH—Designates a person in his period of adolescence, so it hardly would be used for a boy of 10 years or a man of 30.

The average reporter writes *Victrola* for *talking machine*, *Kleenex* for *cleansing tissue*, because such names have come into common use. Newspapers prefer the general name to the trade name, because the trade name gives preference to one advertiser over another. The only exception for using specific trade names is when such a name is an important element in the story. For example, the make of car would not be used in an accident story, but it might be given in a story of the escape of a criminal, so as to aid the public and the police in spotting the criminal.

Dogs that lead the blind frequently are referred to as *Seeing-Eye dogs*, but that term should be applied only to dogs trained by Seeing Eye, Inc.

Gangdom has given us *G-man* for Federal agent, but actually the man usually referred to is an F.B.I. agent, who is but one of several types of police agents employed by the Federal government.

Editors who stick to high standards of purity frown on writing that an audience *sees*, preferring to write that an audience *hears*, and spectators *see*. However, the dictionary certainly approves the idea that in the theatre an *audience sees* the play.

Another type of misuse of words that is upsetting to good copy-readers is the attempt to use good verbs as nouns, and vice versa. Usage has designated certain words as verbs, others as nouns, and still others as adjectives; to maintain clarity in the language, the careful editor attempts to keep these words in their proper setting.

Good nouns frowned upon as verbs in newspaper usage include *author*, *audition*, *ban*, *bar*, *contact*, *evidence*, *feature*, *machine gun*, *sense*, and *vacation*. *Win* and *try* are verbs and are objectionable when used as nouns. Other barbarisms that irritate editors when found in modern writing are *air* as a synonym for the verb *to broadcast*, *burglarize* for *to commit burglary*, *collide* for *to come in collision* or *to meet* or *crash*, and *enthuse* for *to become enthusiastic*. *Raise* is the verb, *rise* the preferred noun; *lend*, *lent*, the verb, and *loan* the noun, *follow* the verb, and *after*, not *following*, is preferred as the preposition.

In recent editions dictionaries have admitted the verbs *envision* and *sideswipe*, but the older forms, to which many newspapers cling, are *envisage* and *sidewipe*.

A few years ago *The Writer* listed 382 verbs of saying counted in fifty stories appearing in current magazines. There is a verb

of saying for describing almost every manner of oral presentation, but of them all, the verb *to say* remains the safest. Editors will agree that *stated* and *declared* are much overused by reporters. The verb *to state* should be confined to a formal utterance, frequently one that is written. *Declare* is often used where *assert* would be a more forceful word, *declare* being reserved for the statement of official rulings, policies, or positions.

3. Tricky Words.—The copyreader also must be on guard against words that, while they sound alike, are not alike in meaning. For example, be familiar with the difference between *affect* and *effect*, *flout* and *flaunt*, *infatuated* and *infuriated*, and *breach* and *breech*, not to mention *their* and *there*, and *to*, *too*, and *two*.

4. Unusual Adverbs Ending in -ly.—A number of editors object to the adverbial forms of certain participials, notably *reportedly* and *allegedly*.

5. The Trite and the Overworked.—Finally, in the field of words, the copyreader will change trite words to those having more life and meaning. The writer who first took *probe* from the medical dictionary to describe a searching investigation gave the reader a vivid picture, but when every twopenny inquiry becomes a *probe* the word loses force and should be returned to its original meaning. The late Dr. Frank H. Vizetelly, managing editor of the *The New Standard Dictionary*, illustrated this tendency in the following quotation from his address in 1932 to the New York Business Paper Editors:

Some writers work words to death. Nowadays one never devises a plan; it is always *evolved*. Nor do people arrive at an agreement or arrange a program or work out a course of action. These things are invariable *evolved*. Among many overused words is *proposition*. Not content with using it to drive *proposal* into oblivion, its devotees employ it to identify anything from a condition to a person. “He’s a difficult *proposition*” is actually said by persons who regard their English as passable, while its substitution for *problem*, *situation*, *matter*, and even *prospect* is common. Here’s the latest gem that has been left at my door—“I contacted Jones and *propositioned* him, but he *suspicioned* me of trying to double-cross him.”

Once a man used to *come out of a room*. He rarely does so nowadays; he *emerges*. He *emerges* from a train; from a plane, and even from a parachute. One amateur got him even to *emerge* into a room.

Among the other words that have been “done almost to death” with us are *alibi*, *synthetic*, and *sophisticated*. The man who remembers his

Latin resents *alibi* when used as if it meant "excuse" for it means "otherwhere or elsewhere" and in law is the plea of *being somewhere else*.

Of *synthetic*, the meaning is "to place together," from the Greek *syn*, together, and *tithemi*, place, yet some of our writers use the term as if it meant "something false."

The absurd length to which other persons will go is best illustrated by the ridiculous associations in which the word *sophisticated* is found. To speak or write of *sophisticated* furniture, calories, or peppermints is foolish even as it is to do so of a *sophisticated* countryside. In fact, to use the word *sophisticated* in any sense but relation to an individual is silly.

Mistakes, and I make my full share, may be avoided by concentration upon what we have in hand, even if we do use a language that enables us to say, "If Mr. Henderson, who *sat* for this constituency, will consent to *stand* again and *run*, he will probably have a *walk-over* and *sit* in Parliament."¹

For various reasons newspapers have put these words on their "don't use" lists: *cop*, *dope*, *flay*, *hit* (in describing a verbal attack), *star* (except for the real topnotchers in sports, the theatre, the films, and music), *grid* and *gridiron* (for football field), *gas* (for gasoline), *magnate*, and *millionaire*. Many papers object to the word *society* as a designation of a group of persons of wealth or position, preferring to say that a person is *socially prominent*.

Construction

As the copyreader works his way through the story, challenging every word, seeing that each is the most effective for the purpose, that each is necessary to the story, and that each is used properly, he also is paying attention to the arrangement of these words into sentences and paragraphs. The reader is in a hurry. He wants short sentences and short paragraphs, so that he can get the meat of the article quickly. And the shortness of the sentence is not measured always in words, but in the ease with which the reader can go through it. Good newspaper writing, like any good writing, demands simple, uninvolved grammatical structure.

Here will be treated only the more common errors that copyreaders are likely to find in news copy.

¹ *Editor & Publisher*, Dec. 3, 1932.

✓ 1. **Complete Constructions.**—Even the best writer stumbles occasionally, omitting an important element from a sentence, most frequently a verb or part of a verb. Each sentence must have a subject and a verb expressed or clearly implied. The participial and the infinitive are verbal forms, not verbs. Compare these examples:

Jones was pursued for three days by the posse. Often near capture, hiding by day and traveling by night.

Jones was pursued for three days by the posse. Often near capture, he hid by day and traveled by night.

The speaker urged an evening recreation program for Central City. For instance, building picnic ovens in the park, keeping the swimming pool open at night, and weekly band concerts. There being no place, he said, for factory workers to go for recreation when their day's work is done.

The speaker urged an evening recreation program for Central City. He suggested building picnic ovens in the park, keeping the swimming pool open at night, and weekly band concerts. There is no place, he said, for factory workers to go for recreation when their day's work is done.

Smith missed the free throw, and gone the championship.

Smith missed the free throw, and gone was the championship.

✓ 2. **Verbs.**—Some writers can not distinguish between *lie* and *lay*, and *sit* and *set*. To others, the proper use of *shall* and *will* and *should* and *would* remains a mystery, although the rule is fairly simple: To denote the simple future, *shall* (*should*) with the first person (*I, we*) and *will* (*would*) with the second (*you*) and third persons (*he, she, it, they*); to express resolution or emphatic assurance, *will* (*would*) with the first person and *shall* (*should*) with the second and third persons. But a far greater number of writers stumble in the formation of the principal parts of common verbs (the dictionary gives them). Such forms as *proven* for *proved*, *dove* for *dived*, *plead* for *pleaded*, etc., frequently are written and should be changed.

✓ 3. **Subject and Verb Should Agree in Number.**—Another error frequently met is the lack of agreement in number of the subject and the verb. A singular subject should have a singular verb, and a plural subject a plural verb. Some words, such as *athletics* and *politics*, though plural in form, are used in a singular sense. On the other hand, *data*, frequently used as singular,

always should be treated as plural; the singular is *datum*, a single fact. Trouble begins with such group words as *committee*. Should we write the *committee is meeting* or the *committee are meeting*? The rule is simple: If the committee is considered as a unit, write *is*; if as several persons, write *are*: *The committee is in favor of open elections*, but *The committee are leaving for their homes*.

4. **Agreement of Pronouns and Antecedents.**—Pronouns often trouble writers. Again the rule is simple: A pronoun should agree with its antecedent in number. But the young writer types *Anyone who desires a copy may present their request at the Chamber of Commerce office*. And he will write *those kind* or *these kind* instead of *that kind* or *this kind*.

5. **The Case of the Pronoun.**—Another error common among writers is in the use of *who* (subjective) and *whom* (objective). The sentences *The man who came to dinner is my brother* and *The man whom you saw is the Governor's secretary* offer little difficulty, but insert a parenthetical element, and the puzzled writer sets down *The man whom he said came to dinner was his brother* instead of *The man who he said came to dinner was his brother*.

The forms *from here*, *from where*, *to which*, and *from which* have come into increasing use, but the older standard, adhered to by some editors, calls for *hence*, *whence*, *thither*, and *whither*.

6. **Which, Who, or That?**—The proper use of the relative pronouns *that* and *which* frequently gives trouble. Recent usage permits *who* (referring to persons) and *which* (referring to things) to be used universally; but many prefer to use *that* to introduce a restrictive clause, that is, a clause necessary to the meaning of the sentence, and *who* or *which* to introduce a nonrestrictive clause, that is, a clause presenting a parenthetical element not necessary to the complete sense of the sentence. However, *who* or *which* may be used to introduce a restrictive clause following close after another *that*. Here are examples of the types:

RESTRICTIVE: *The tie that he wore belonged to his brother.*

NONRESTRICTIVE: *The tie, which was blue, lent color to his costume.*

Note that nonrestrictive clauses always are set off by commas.

7. **Prepositions.**—Occasionally confusion is found in the use of prepositions. For example, many write *different than* when

different from is intended. The proper use of *due to* and *owing to* confuses a few. *Owing to* must be used to introduce a phrase modifying a clause, and *due to* a phrase modifying a noun; *due to* at the beginning of a sentence is almost always wrong. If in doubt, substitute *because of*. Examples of proper use of these phrases:

Confusion due to lack of discipline delayed the exercises.

The exercises began late owing to delay in the arrival of the speaker.

Owing to the rain, the exercises were held indoors.

8. The Comparative and the Superlative.—It is an elementary rule that only likes may be compared, yet even the most skilled writers will typewrite *The steel output for 1940 was 10 per cent greater than 1939.* It is a simple matter to make it *greater than that for 1939.*

The same writers will offer to the copy desk *The steel output was the greatest of any.* It may have been *greater than any* or *greatest of all.* Incidentally, editors frown upon the superlative. Only if the writer is sure that a thing is *the greatest, the most, the first, etc.*, should the statement be permitted to pass. If the copyreader is in doubt he changes it to *among the greatest or one of the greatest.* The late Harold M. Anderson, chief editorial writer of *The New York Sun*, once remarked that the superlative is almost always wrong; few writers, he pointed out, have sufficient facts to make such a sweeping assertion about the thing they are describing.

Even the best-trained writers occasionally confuse *more than* and *over, less than* and *fewer than.* *More than* and *fewer than* are used in comparing numbers of persons or things, and *over* and *less than* in comparing quantities or masses.

Style in Writing

The young newspaperman, hearing frequent discussions of style, soon discovers that the word has two different but related meanings. Many of the discussions refer to the literary qualities of the writer's work; the others, to the proper use of typographical devices for ease in reading and uniformity in appearance. The basic elements of style in writing, of course, are words and grammatical construction, added to which are those virtues,

unity, coherence, and emphasis, that make for clarity. Sentences that at first glance appear to be grammatically correct may lack clarity because of defects in arranging the proper elements. Against such defects the copyreader must be on guard. Some of the daily problems in editing for style will be discussed here, and others, in Chap. III.

A word of warning, however, to copyreaders: In revising a writer's language do not change or modify the meaning unless you are sure that the writer is in error; be sure that you understand what the writer intends to say. Do not by change create a false impression, and do not kill the flavor of a man's style simply for the sake of practicing with your pencil or exhibiting your own pet ideas about language. The copyreader should seek actual improvement, not simply change.

The copyreader also will be careful about changing the language—whether word, construction, or style—of quoted matter. Sometimes an obvious grammatical error in the address or statement of a public figure may be corrected if the copyreader knows that the speaker is not in the habit of speaking incorrectly. A few newspapers, as a matter of policy, correct the poor English of public officials, but in so doing make only minor changes in the text.

✓1. Misplaced Modifiers.—The writer's control over language often fails when he faces modifiers, particularly adverbs and participial phrases. The results, demanding attention of the copyreader, often are such amusing statements as these:

City Health Department authorities said the owner of the dog had been found, examined by a veterinarian and found to have rabies. (Who? The owner?)

The bride was given in marriage by her father, wearing her mother's wedding gown. (Who wore the gown?)

He described his recent airplane flight at a meeting of the Rotary Club. (Where was the flight? At the Rotary Club?)

Many newspapers still frown on the split infinitive, despite the stout defense given it by some able writers and scholars. A few newspapers retain the rule against splitting any verbal construction, but a few others definitely prefer the split construction as the natural way of writing. In removing the modifier from the split construction, however, the copyreader must be careful that he places it in a natural position in the sentence. Note:

He ordered his men to steadily press forward.

He ordered his men steadily to press forward.

He ordered his men to press steadily forward.

✓2. **Awkwardness.**—Another noticeable defect in modern newspaper copy is the tendency of writers seeking to save words by eliminating prepositions, stringing modifiers together in long, unbroken phrases. The reader must "breathe" in his reading; he must have a chance to assimilate the idea a phrase at a time.

There is perhaps no great harm, for example, in writing *Agriculture Department*, although the official name is *Department of Agriculture*, but such writing eventually leads to such absurdities as these examples, culled from newspaper copy in recent years:

Stevens Institute of Technology Faculty member

after a White House call

a drunken driving charge

Wealthy 72-year-old retired manufacturer's abduction

*O'Connell, tall, blonde, and handsome University of California
at Berkeley student*

effective piracy control agreement

*Refusal of the Governor to accord to India Congress Party
provincial government orders for release of political prisoners
created a political crisis in India today.*

How much simpler for the reader would be these renderings:

a faculty member at Stevens Institute of Technology

after a call at the White House

a charge of drunken driving

*abduction of the wealthy retired manufacturer, who is 72 years
old*

*O'Connell, who is tall, blond and handsome, and a student at
the University of California at Berkeley*

an agreement for effective control of piracy

*Refusal of the Governor to accord to the provincial government
of the India Congress party orders for release of political prison-
ers created a political crisis in India today.*

✓3. **Intrusion of Irrelevant Fact.**—Another fault often found in newspaper copy is the intrusion of a fact unrelated to the other facts in the sentence. Reporters often do this to get into a story a detail for which they seem unable to find a place elsewhere. At other times it is done through carelessness. Here are some examples:

Mrs. Davidson, who attended Radcliffe college 20 years ago, never regained consciousness.

With the dust cloth, the judge, who is 39 years old, went to work on her chambers, then heard her first case.

After re-enacting the crime, the youthful ex-convict, who is 5 feet 6 inches tall and wore a blue suit, was rushed to the police station.

Mr. Bricker had been in good health for several years, but recently had been employed at Smith's restaurant, 29 Main street.

4. Erroneous Expression.—Another type of loose writing that the copyreader often meets is the sentence that conveys an erroneous impression, either through wrong use of words or omission of qualifying words or phrases. For example:

He had his arm cut off. (It seems doubtful that a man would do a thing like this.)

George Wolfinger, also an employee, lost all but his thumb with a press last spring.

According to the police the dead man stepped from in front of the bus and was struck by a car. (A lively dead man.)

A man named Colligan—the only person hurt—was knocked sensible by a flying board.

Omission of the article often is confusing in such sentences as *He offered a bribe to the mayor and chief of police.* Did he offer it to one person, or to the mayor and the chief of police?

5. Parallel Constructions.—When like ideas are expressed in the same sentence or like modifiers are used, the best style calls for parallel construction. Failure to maintain parallel construction in co-ordinate clauses can be observed in the following comparison:

WRONG: *One of the burglars was arrested, but the police failed to capture the other.*

RIGHT: *One of the burglars was arrested, but the other evaded (or outran) the police.*

Here are two examples of parallels at fault because of improper use of *and*:

WRONG: *He was thoughtful, kind, and had many friends.*

RIGHT: *He was thoughtful and kind, and had many friends.*

WRONG: *He has made a favorable impression on the faculty, the other university officers, and is well liked by the alumni.*

RIGHT: *He has made a favorable impression on the faculty, the other university officers, and the alumni.*

or

RIGHT: *He has made a favorable impression on the faculty and the other university officers, and he is well liked by the alumni.*

6. The Passive.—A young man on the copy desk works but a few days until he hears old-timers talk about the “was given” construction. The rule in most newspaper offices is that the word which normally would be the indirect object of such verbs as *give, award, offer, present, etc.*, in the active voice may not be used as the subject of the verb in the passive. To illustrate:

ACTIVE: *The Mayor presented the keys to the city to Col. Lindbergh.*

ACTIVE: *The Mayor presented Col. Lindbergh the keys to the city.*

PROPER PASSIVE: *The keys to the city were presented to Col. Lindbergh by the Mayor.*

IMPROPER PASSIVE: *Col. Lindbergh was presented the keys to the city by the Mayor.*

Grammatically either object of the active voice may become the subject of the passive, but logically the construction in the example marked “improper passive” is questionable. If the copyreader believes that Col. Lindbergh should have prominence at the beginning of the sentence, he can change it easily to

Col. Lindbergh received the keys to the city from the Mayor.

This change illustrates another point in editing: Use the active verb wherever possible. It makes for more vigorous and less clumsy writing. By restricting his use of the passive the writer will avoid such slipshod expressions as *a good time was had by all*. The passive, however, has two good uses: (1) To express an action if the agent is unknown or his identity is a matter of indifference, as in *The house was demolished*, or *He was sufficiently punished*, and (2) to maintain a parallel construction, as in *He gave the password and was admitted*, or *He was offered and refused the superintendency*.

Typographical Style

The copyreader early discovers that he also has responsibility for certain style rules that govern composition of matter for the paper. Every paper has them. Many newspapers have set forth their rules in booklet form for guidance of editors, writers, and compositors; a few offices depend on memoranda posted in news and composing rooms, and others make such rules matters of unwritten law. Frequently the basic style has been set by the proofroom, with some suggestions from the editor, and on larger papers the copyreader marks style only where this is necessary to make the meaning clear, leaving most questions of style to the operators and proofreaders, who must know the rules of the paper.

A suggested, simplified style sheet is given as an appendix of this book, but a few suggestions that will help the beginner are noted here.

1. Capitalization.—The old-time printer walking into a shop asked whether the style was “up or down,” “long or short.” “Long or short” referred to preferences in punctuation, raising the question whether the paper used the comma frequently or seldom. It would mean the difference between setting the line “John Jones of Salem visited in Norristown today,” and making it, instead, “John Jones, of Salem, visited in Norristown today.” The tendency now is to get away from excessive punctuation.

“Up or down” referred to preferences in capitalization. The tendency in the Middle West and the West has been toward a down style, while in the East a great deal of capitalization is retained. Part of the tendency toward use of fewer capitals is traceable to ignorance and part toward a belief that the production of a composing-machine operator could be increased by reducing the breaks in his rhythm required to reach across the keyboard to drop a capital letter. The true down style, according to tradition, “capitalizes only the name of the paper and Jesus Christ,” since to the self-educated printer-editor of yester-year those were the only words important enough to capitalize.

Actually, the characteristics of the down style are to capitalize only the identifying parts of the names of firms, streets, and buildings (*the Jones company*, 15 *Smith street*, and *Hemingway hall*), and to dispense with the capitalization of the names of the seasons, of governmental offices and bodies. Capitalization is

one of the devices that make for easy reading by emphasizing the capitalized words. Eastern newspapers have clung to the idea that a number of words and phrases should be capitalized when they designate specific persons or objects and not capitalized when used to designate general things. Many Midwestern newspapers are swinging back to that idea. Thus we find the more logical use *the Jones Company, Hemingway Hall, the Governor, the Committee on Ways and Means*, etc. It clarifies things for the reader to note that something occurred *in the Fall* rather than *in the fall*, and to read that one thing is part of the *Democratic program* and another, of the *democratic way of life*.

2. The Comma.—Punctuation likewise is a device for making things easy for the reader. The comma has the functions of both separating and joining ideas. It may be used to separate certain ideas and to hold others together. Students in freshman English hear frequently about the “comma blunder,” and promptly forget it. The rule is simple: The comma is not strong enough to separate two independent clauses. The clauses should be either made into separate sentences, parted by a period, or joined by a semicolon or by a comma and a conjunction.

The use of the comma in series of three or more parts also is debated. The phrase *red, white and blue* is intelligible enough to the average reader, but the phrase, *Lafayette, Lehigh, Franklin and Marshall and Muhlenbergh* is confusing. Which is it, *Franklin and Marshall* or *Marshall and Muhlenbergh*? Logic would favor the comma before the *and* in all series of three or more parts, for purposes of uniformity.

The copy editor must use judgment in punctuating lists, to see that the reader can grasp the sense quickly. Note the difference between *John Jones, president, Elmer Smith, vice-president and James Freeland, secretary, and John Smith, president; Elmer Smith, vice-president, and James Freeland, secretary*.

3. The Hyphen.—The hyphen—another bothersome mark—is often referred to as the curse of the English language. Again, it is used primarily for clarity. It joins two or more words serving as a single adjective before a noun, but not when the words follow the noun or when one of the words is an adverb ending in *ly*: *ten dollar bills* (meaning ten one-dollar bills), *ten-dollar bills* (meaning several bills of \$10 each), *a ten-yard run*, *he ran ten yards, a poorly clothed boy, a poor-but-honest laborer*.

The hyphen frequently is used to join the members of a compound noun. This use will be discussed further in Section 13 of this division, but note here its use in the compounds of a noun and a preposition, as in *make-up*, and in the joining of two nouns as one, as in *woman-hater*. The dictionary is a safe guide in determining the use in compounds.

The names of numbers between twenty and one hundred are written with the hyphen, when they consist of two words, as, *twenty-one* and *ninety-nine*. Fractions, also, are written with hyphens. Note the difference between *winning two thirds in a track meet* and *winning two-thirds of the points in the meet*.

In a few instances the hyphen is required for clarity in joining a prefix to the main word. The dictionary guides the use of the hyphen after *extra*, *infra*, *supra*, and *ultra*. The prefixes *co*, *pre*, and *re* are followed by the hyphen when the vowel is doubled in words such as *co-operate*, *re-elect*, and *pre-eminent*. In this case the hyphen replaces the two dots over the second vowel (coöperate) indicating that the vowels are pronounced as two sounds instead of as one. In a number of other instances the hyphen is necessary to differentiate the compound word from another word spelled similarly, as in the case of *re-cover*, meaning to place a new cover over an object, and *recover*, meaning to take back an object, and in *co-respondent* and *correspondent*. The prefix *ex* requires the hyphen in such words as *ex-Governor*, *ex-fireman*, etc. Usually, however, in the body of the story the phrases *former Governor* and *former fireman* are preferred to the *ex* forms.

4. Figures.—Individual newspapers set their own style for the setting of figures, requiring usually that the numbers up to ten be spelled out, or the numbers up to a hundred, except for dates, monies (with the \$ or cents), percentages, times of day, etc. A number opening a sentence always is spelled out, and round numbers frequently are. Compound numbers ($3\frac{1}{2}$, $4\frac{2}{3}$) usually are set in figures.

For the sake of clarity, most newspapers use the words *years* or *months* in writing ages, preferring *James Elsmore*, 10 years old, to *James Elsmore*, 10, which leaves the reader in doubt as to whether the person is 10 years or 10 months old. Furthermore, if a street address follows the age, the age might be confused with the street number. However, if several names and ages

are run in series, the *years* may be used only with the first name. *Years old* is preferred to *years of age* because it is shorter. A few newspapers write *aged 10 years* or *age 10 years*.

In writing decimals, in cases in which there is no whole number, the form 0.3 is preferred to .3 for the sake of clarity. The cipher emphasizes the decimal point.

The designation of time presents a copyreading problem, especially in the Summer if the paper circulates in areas in which some communities have daylight-saving and some standard time. The kind of time must be indicated. In certain stories originating in other time zones, particularly stories of round-the-world flights, etc., the time frequently is translated into local time, and that fact is indicated in a parenthetical note. On the other hand, there are many news situations in which it is of little value to the reader to know whether time is Eastern standard or Central standard, and such designation might well be eliminated.

5. Abbreviations.—Most newspapers avoid all but standard abbreviations. The rule is to use no abbreviations that are not readily understood by the readers. Established abbreviations, such as Y.M.C.A., usually are printed with periods, but the abbreviations for recently established governmental agencies (TVA, AAA, etc.) and the designations of radio stations are run without periods. Some newspapers, notably *The Milwaukee Journal*, have dropped the periods altogether in letter abbreviations. The abbreviations of months, states, etc., always carry the period.

6. The Apostrophe.—The trend is toward dropping the apostrophe in names of firms and organizations; *The Firemens Insurance Co.*, rather than *The Firemen's Insurance Co.* Many newspapers, however, follow the rule of using the apostrophe if it appears in the official name of a firm or organization.

Newspapers also differ on the formation of the possessive of words in the singular ending in *s*. Thus, some papers print *Mr. Adams's office*, but *Mr. Adams' son*, failing to add the *s* if the succeeding word begins with an *s* or a soft *c*. Other papers use the apostrophe alone in both cases, and all papers use the apostrophe without adding an *s* if the word ends in *ss*, as in *Furness' house*.

7. Quotations.—The copyreader must watch quotation marks. Reporters have a habit of placing the mark at the beginning of a quotation and forgetting to mark the close of the quoted passage.

As a rule, all full quotations are paragraphed and only partial quotations run into the body of a paragraph. Quotation marks are used at the opening of each paragraph of a long quotation and at the close of the last paragraph, unless the quotation is set in smaller type than the regular body type, in which case no quotation marks are used.

The credit for a quotation should appear in the first line or two of quoted matter, so that the reader can identify the speaker quickly, rather than be tacked on at the end. Note the difference here:

“The city council will act on the bond issue this evening. I expect to sign the measure immediately and to advertise for bids tomorrow,” said Mayor Smith.

“The city council,” said Mayor Smith, “will act on the bond issue this evening. I expect to sign the measure immediately and to advertise for bids tomorrow.”

The single quotation mark is used for quoted matter within a quotation.

For economy in production, in newspaper composition quotation marks frequently are substituted for the italicizing of names of books, plays, musical numbers, foreign words, etc. Sometimes nicknames are run with quotes around them, and sometimes they are run in parentheses, depending on the style of the paper. If quotation marks are used, the tendency is to drop such quotation marks on sports pages. The style requiring parentheses makes a good appearance when the full name is printed, *Herman (Babe) Ruth*, but is out of place if the name appears as *(Babe) Ruth* or simply *(Babe)*.

U-8. Parenthetical Elements.—Whether parenthetical words, phrases, or clauses shall be set off by commas, dashes, parentheses, or brackets is largely a matter of judgment and somewhat a matter of style. A phrase such as a nonrestrictive clause, for example, that is closely related to the sense requires only commas for separation. Dashes and parentheses are used to set off phrases that are a distinct break from the main thought, and parentheses set apart an explanatory phrase inserted by the writer. Best usage calls for brackets to set off an explanatory word or phrase inserted by the editor, but brackets are not always available in the composing rooms of smaller newspapers,

and parentheses are then used. Brackets or, if they are not available, parentheses are used to enclose a paragraph inserted in a story as an editor's note. Such a paragraph might well be indented, as will be explained in Chap. XIV.

9. The Dash.—Writers have shown a growing tendency to use the dash as a universal mark of punctuation. The copy-reader will discover many instances where a comma or a semicolon will suffice, instead, while the dash is reserved for a distinct break or change of direction in thought.

10. Elision.—Frequently, in quoted matter, material judged to be unnecessary to the story or to give the full sense of what the speaker or writer had to say is eliminated, and the elimination indicated by three periods (the period at the end of a sentence would make the fourth if the elision occurred between sentences). Such elisions usually are not indicated at the beginning or end of a paragraph in newspaper composition.

11. Titles.—Most style books have definite rules on titles. Short titles preceding a name are capitalized, and those following a name are set in lower case, except for some official titles that by style rules always are capitalized, as in the case of *Harlan Fiske Stone, Chief Justice of the United States*. The use of long titles such as *Chief of South Park Police* or *Superintendent of Methodist Hospital* ordinarily are used after rather than before a name, to prevent an awkward construction. The rule generally is against using designations of a person's trade or profession as a title before the name, as, for example: *Lawyer Jones, Trustee Brown, Band Leader Evans*. The preferred form is *James Jones, the lawyer; Everett Brown, the trustee, and Bill Evans, the band leader*.

In using titles, the copy editor should be familiar with the exact official title. These may be learned from directories of governmental offices, church directories, and such reference books as *The World Almanac*. Church groups differ, for instance, in use of such designations as *pastor*, *minister*, *preacher*, and *priest*. The Catholic Church and the Episcopal Church designate their bishops as *the Right Rev.*, while the Methodist Church never does. *The Rev.*, incidentally, is not a title, but an adjective of respect, and common style rules call for use of *the* before the abbreviation, which is followed either by the man's full name or by *Mr.* and his last name.

The proper title for a man in the lower house of Congress is *Representative*, but he may be referred to as a *Congressman*. A Senator also is a Congressman, technically speaking.

The better newspapers prefer to use *Mr.* with the last names of respectable persons. If the person has an official title or properly may be designated as *Dr.*, *Prof.*, etc., such titles are used in place of *Mr.* with the last name. *The Honorable* is used in newspapers only to designate persons of noble English families; it is not an American title.

12. Foreign Names.—Foreign names often cause trouble. As new names appear in foreign news, the Anglicized and the native spellings may be used interchangeably by the press associations, and the individual paper is forced to adopt one or the other as style, to keep from mystifying its readers. Even so, it is difficult for the reader to realize that Lwow in one newspaper is the same as Lemberg in another. Many American newspapers prefer *Tokio*, for example, but other papers stick to the Japanese preference, *Tokyo*, and many newspapers prefer the *v* rather than the *ff* in spelling Russian names. Each office will have its own rules for the more common names, and will use certain standard reference books as guides for less familiar places. In case of doubt a ruling may be obtained from the National Geographic Society at Washington or the American Geographic Society at New York.

The sound of *British-French* and *French-German*, found often today, is not so pleasing as is that of the combining forms *Anglo-French* and *Franco-German*.

13. Spelling.—Each newspaper office designates a standard dictionary as a guide to spelling, and members of the staff are expected to use it. The first form given in a dictionary usually is preferred, unless office rules call for the second form. Some authorities suggest, in case of doubt, use of the shorter form of the word. A few newspapers differentiate between the spelling of the noun and the verb, as in the cases of *guaranty* and *guarantee*, *advice* and *advise*. *The Chicago Tribune* has experimented with simplified spelling and, after a trial of many years, has dropped more than half of the forms originally adopted, because readers did not approve of them. Such shorter forms as *cigaret*, *catalog*, etc., are in general use, but most newspapers cling to *through*, *thorough*, etc.

Generally in adding the *-ing* or *-ed* to a word ending in a consonant, the consonant is doubled if the preceding vowel is short, but an old rule that the single consonant be used after a short vowel in the unaccented second syllable of two-syllable words gives us the forms *traveled*, *traveling*, *kidnaped*, and *kidnaping*, preferred by many papers.

Many newspaper offices follow the dictionary on the printing of certain two-word combinations as two words, as two words with a hyphen joining them, or as one word. Other papers set up arbitrary lists. Usually when two words first are paired in combination they are written as two words if used as a noun, and hyphenated if used as an adjective. Eventually this distinction is dropped, and in time the pair may become one word, as in the case of *copyreader*. Thus a number of newspapers use the forms *post office* as the noun and *post-office* as the adjective; others use the hyphenated form altogether, and a few have made it one word, *postoffice*. The dictionary usually lags behind usage, so that most large newspapers prefer to adopt arbitrary lists and to bring them up to date from time to time.

14. Lists, Box Scores, and Tables.—Most style rules contain instructions for the setting of routine lists, sports summaries, and market tabulations. Frequently, however, the copyreader called upon to edit material that is not covered adequately by the general style rules. He will be expected to follow the general style paper, but to set up such special rules for paragraphing, capitalization, punctuation, and arrangement as may be necessary to the particular problem. His first consideration, of course, is to devise a form that makes it easy for the reader to grasp material, and his second, to see that the material is carefully edited and the style consistent throughout. It is not unusual to find duplications that can be eliminated and material unnecessary to the reader. One young reporter, for example, copied a list of convention delegates from the registration book and included in his copy the amount paid by each delegate for fees and lodging.

Long lists of names, when run in (set in paragraph form), usually are broken up into several paragraphs of ten or a dozen lines each, and each paragraph after the first is introduced by *Also*. The paragraphing of such lists should begin immediately after the colon.

15. Applying the Rules.—The purpose of style rules is to bring consistency into the printed page. Some style rules seem to be dead wood, and others must be applied with common sense. One paper had a ban on *local*, when referring to occurrences in the city, but only a mechanical copyreader would change *local anesthetic* to *Memphis anesthetic*, as was done on one occasion. The tendency today is to simplify rules of style and rules of usage, to give the writer and the editor great leeway, as long as the result is easy for the reader to grasp.

The Copyreader's Job

This, then, is the job of the copyreader—to see that each story that passes through his hands is made easy for the reader to understand. His aim is to set pencil to the reporter's work only when it is necessary to correct any errors in typing, to improve the expression, and to correct errors in usage and construction. The result of the editor's work should be a composition that reads smoothly and tells its story plainly and effectively.

CHAPTER III

THE ART OF CONDENSATION

SPACE is at a premium in today's newspaper, and the reader is a busy person. The news horizon of the average citizen has extended considerably; education, invention, and social development have increased manifold the things in which he is interested. This development has forced newspapers to expand their coverage. Industry, economics, religion, education, the arts, and science all are being reported in even the smallest newspaper that once confined its reportorial activities largely to politics, crime, and social life. Advertising revenue has been reduced from the peak of the '20's, and since advertising governs the size of papers, managing editors have been faced with the problem of reporting more and more events and interests in less and less space.

The average person is likely to think of the newspaper in terms of the dozen or twenty stories that are three quarters of a column or more in length, but his chief interest more often is in the newspaper that has in addition scores of small items. *The Daily Oklahoman and Times* at Oklahoma City, for instance, reported recently that the average story in their pages occupied 3.2 inches.

The wise editor attempts to get as many stories as possible in his paper, to appeal to as wide a range of readers as possible. It was once said of a great newspaper that circulated throughout a Midwestern state, that any person, no matter where he lived in the state, always could find at least one item of interest to him in each day's newspaper. Such wide coverage demands concise writing and editing without sacrifice of necessary detail.

The problem is not new in American journalism. The art of news condensation was perfectly developed for the first time in American journalism when *The New York Sun* attempted to give the news of the world in four pages. Dr. John B. Wood was the night editor then, and his genius for terseness of expression won

him the title, "The Great American Condensor." In describing those days on *The Sun*, Chester S. Lord wrote of Wood:

He had a wonderful knack of condensation, and he prided himself on his grammar and on his knowledge of the use of words. He swore by all that was said in Richard Grant White's work on "Words and Their Uses" and in Gould's "Good English," and there was with him no appeal from their decision. . . . Wood became partly blind latterly, and he used to correct manuscript by having it read to him by the writer or by an attendant reader. This process was of great usefulness to the reporter. The reporter might write, for instance:

"The senator's next move was to make a journey to Washington for the purpose of having an interview with the President."

"Make it read," said Wood, "The senator went to Washington to see the President."

Or the reader might say: "The man replied in a weak, stammering way."

"Make it 'the man faltered,'" said Wood.

Wood's marvels of condensation attracted much attention in the newspaper world 60 years ago. He was the pioneer in the attempt to reduce the flabby production of raw reporters to concise, vivid facts.

Look at the Language

Accurate condensation requires judgment in the use of language and in the excision of unnecessary detail. The best condensors are those who achieve their end by careful editing, rather than by chopping out paragraphs or sentences. The copy-reader should seek first to eliminate unnecessary words, to simplify circuitous expressions, and, as we pointed out in the last chapter, to substitute shorter, more common words for little-used polysyllables. Next he should eliminate unessential detail, which usually is uninteresting as well. Then, if he still has failed to attain the chief's instructions to cut the article by a third or a half, he should eliminate detail unnecessary for the understanding of the story.

1. Unnecessary Words.—Begin with words. Many modifiers sprinkled over copy by reporters are unnecessary, some because they are redundant, some because they are erroneously used, and some because they add no meaning to the sentence. One editor remarked that *very* was a *very bad word to use*. It seldom adds

meaning to a phrase. How could anyone be *temporarily checkmated?* To be checkmated is to be blocked from all further moves. Why write of a *blood hemorrhage* or of *eyesight?* As one editor asked a hapless writer, "Did you ever hear of ear hearing?" Another authority wrote:

Lengthy copy, the deskmen find, is usually peppered with redundants. Their pencils slash at such bewiskered malefactors as *regular weekly meetings, usual custom, widow woman, widow of the late, the smile on his face, tiny babies, present incumbent, completely destroyed, and entirely completed.*

The story whence the following illustration is taken originally contained 270 words. The copyreader eliminated 120 and substituted 13. The illustration below shows how 3 words replaced 44:

The trouble between the owner and employe started Saturday when Howe was alleged to have cashed a customer's check at the cage which turned out to be "hot." Ueno told police that it is a rule at his restaurant that when one of the employes accepts checks from customers he does it at his own risk and must make it good personally if it proves to be a bad one.

Howe was alleged to have cashed a customer's "hot" check. Ueno told police that it is his rule that employes accept checks from customers at their own risk.¹

The beginner in copyreading who is striving to develop his ability to condense will find it worth while to study carefully the following expressions. Some of them are found in every piece of news copy. These phrases mean just as much and have more force when the words in parentheses are dropped.

addressed the (different) schools	(at the time) when
(a distance of) 50 feet	(badly) decomposed
all the (different)	(board of) directors or board (of
a(n actual) fact	directors)
another (one)	both (of them)
(a number of) examples	cannot be (possible)
appear (to be)	carpenter (by occupation)
appreciate or depreciate (in value)	(certain) person
are (as follows)	(close) proximity
are (engaged in) building	consensus (of opinion)
are (of a) large (size)	cost (the sum of)
at (the corner of)	during or in (the course of)
at (the) present (time)	(engaged in) building

¹ *Editor & Publisher*, March 21, 1931.

(entire) monopoly	(old) veterans
(entirely) complete	(past) history <i>or</i> experience
(equally) as well	(perhaps) it may
(every) now and then	(possibly) may
(final) completion	(present) incumbent
(finally) settled	presented (in conjunction) with
first (began)	reason is (because)
first (of all)	red (colored)
for (a period of)	(regular) monthly meeting
for (the month of)	report (to the effect) that
for (the purpose of)	resembling (in its form)
from that time (on)	resigned (his position)
(full) complement	seem (to be)
(future) prospects	short (space of) time
as a (general) rule	since this is so (therefore)
he has (got) to go	small (sized)
(high) noon	somebody (or other)
(hour of) noon	some time (to come)
(in order) to	(still) continue
intents (and purposes)	(still) persists
in (the city of) Chicago	the (color of the) hat was green
in (the course of) his speech	the (entire) state
(in the) meantime	the problem is (a) difficult (one)
in (the month of) July	the smile (on his face)
in (the year) 1918	the whole (of the) state
(invited) guest	(there are) many (who)
last (of all)	they (both) went
made (out) of	throughout (the whole)
may (perhaps)	(tiny) babies
meeting (held) in	to be (held)
men (who are) employed	(together) with
(more) certain	(totally) destroyed
(most) perfect	(to) where
(most) unique	(true) facts
need not (necessarily)	uniform (and invariable)
(new) recruit	(usual) custom
nobody (else) but	when (first)
not (at all)	whether (or not)
(of a) triangular (shape)	widow (woman)
(old) adage	widow of (the late)

The elimination of such adjectives as *noted*, *famous*, etc., usually does not hurt a story. If the person is *noted* or *famous*, the readers usually know it, and if the readers do not know him as a prominent person, the adjective will not make him so. Nor will the adjective *beautiful* make a woman so.

2. Roundabout Expressions.—Another great foe of conciseness is the roundabout expression—the use of a noun to express action when the verb does it better, the use of a colorless verb with a noun and modifiers instead of a verb of action, etc. Here are a few examples:

a man by the name of—a man named
after the sale of—after selling
at which time—when
by the operation of—by operating
for the honoring of the charter members—to honor the charter members
for the purpose of buying—to buy
for the reorganization of—to reorganize
in the purchase of—in purchasing
paid a visit—visited
placed under arrest—arrested
put in an appearance—appeared
to the production of—to produce
united in marriage—married
will be the speaker at—will speak at
will furnish music—will play (or sing)
will hold a meeting—will meet

Similar types of wordiness are found in the following examples:

The committee, named at a meeting which was recently held,
reported.

The committee, named recently, reported.

The Rev. Mr. Gump, who is pastor of the church, preached.

The Rev. Mr. Gump, the pastor, preached.

3. Long Sentences.—Simplification of sentence structure, dwelt upon in the preceding chapter, and the splitting up of long sentences frequently are aids to condensation. Reporters often have difficulty in writing leads. In working for effect, or in attempting to cover too many facts in the opening sentence, they produce unnecessarily long and involved sentences. Note these examples.

The \$50,000 drive of the Blankville chapter, American Red Cross, the share of Blank county in the \$10,000,000 drought relief fund of the national organization, has passed the \$42,000 mark.

The Blankville Red Cross has raised \$42,000 of Blank county's goal of \$50,000 in the national campaign for \$10,000,000 for drought relief.

Because of his extreme interest in the case, Col. Charles A. Lindbergh will testify today in the trial of Bruno Richard Hauptmann, accused of kidnaping Col. Lindbergh's son.

Col. Charles A. Lindbergh will testify today in the trial of Bruno Richard Hauptmann, accused of kidnaping Col. Lindbergh's son.

At a mass meeting of junior women at 4:30 p.m. Wednesday in the Chemistry auditorium, members of Mortar Board will ask coeds to recommend 20 women whom they believe eligible to be capped Mortar Board on Foundation Day, May 1. At the meeting the coeds will also indicate their choice for candidates for A.W.S. offices.

Junior women, meeting at 4:30 p.m., Wednesday, in the Chemistry auditorium, will nominate 20 coeds for membership in Mortar Board. The nominees approved by Mortar Board will be capped on Foundation Day, May 1.

The juniors also will name candidates for A.W.S. offices.

Here is an example of a lead that needs to be broken into short sentences:

H. C. Houston, who is owner and manager of the Astor Theatre here was a victim of one of the most sensational robberies and hijacking episodes in the series of robberies that have been prevailing here for the past six weeks, the first of which was the robbery of the Rusk Bakery, next the burglary of the Texas Theatre, third the Odom Dry Goods Co., and several other petty thefts.

This is the way the lead might have been edited, lifting a detail or two from further down in the same story:

H. C. Houston, owner of the Astor Theater here, was slugged and robbed early Sunday in the most recent of several attacks and robberies occurring in Blankville in the last six weeks. Mr. Houston was attacked by a lone thug after the theatre operator had placed his car in his garage and was walking to his home.

Burglars recently have entered the Rusk Bakery, the Texas Theater, and the Odom Dry Goods Co. A number of petty thefts also have been reported.

A. Y. Aronson, managing editor of *The Louisville Times*, has established an arbitrary rule limiting lead sentences to thirty-five words. The result has been, he reports, a simplifying of lead structures and the elimination of unessential detail. A Pittsburgh paper a few years ago issued a rule to the staff that all leads, where possible, begin with a name. There are objections to such a rule, because names sometimes are unimportant, but the result in this case was to simplify writing and make the leads more direct. After reporters learned the possibilities of this kind

of writing, it was possible to relax the rule. The instructions of the United Press are to get the feature of the story in the first ten words.

Challenge Details

Trivial details clutter many stories. Writers of stories of meetings invariably include such sentences as *After the business session tea will be served*. Usually it is unimportant to the average reader whether tea is served or not, but if there is some point in mentioning such service, it probably matters little to the reader whether tea will be served before or after the business session.

The copyreader may ask himself as he reads: Is this detail necessary for the full understanding of the story? Is this detail interesting to the general reader? Is this detail important to the reader who has a special interest in this story? Unless the answer is positive to one of these questions, eliminate the detail.

The late Eugene Doane once was cited for his ability in condensation in telling a hundred-word story in fourteen words in *The New York Sun*. His version read:

CHICAGO, Oct. 31.—(AP)—James Wilson lighted a cigaret while bathing his feet in benzine. He may live.

The original item had given the street address of the victim, which was unimportant to New York readers, and had stated that after he lighted the cigaret an explosion resulted. The reader can get that from the story without unnecessary description.

Another editor, pressed for space, told a similar story thus:

William R_____ loaded and fired a Civil war cannon yesterday. The funeral will be held tomorrow.

Not all copy can be reduced to the extent of the two examples just given, but many a reporter's story is studded with unnecessary minor details that can be removed without harming it. The following item is not only shortened but strengthened by removing the words in italics and substituting the word in brackets:

The home of Jasper Samuels, 1340 East First street, was damaged by fire shortly before noon today. Fire Chief Charles Grover estimated the damage at \$300, which is not covered by insurance. *Mr. Samuels said his insurance policy expired several months ago.*

L. C. Underwood, *a neighbor residing at 1342 East First, east of the Samuels Residence*, saw smoke and turned in an alarm. Both Mr. and Mrs. Samuels were away from home. Underwood ran over to the house, broke down the front door, and proceeded to carry [carried] out furniture while awaiting the fire department.

The firemen were on the scene in 10 minutes and quickly put out the fire. The blaze apparently started from defective wiring in the cellar stairway, *caught on the flooring*, and before the firemen went to work had burned half the kitchen floor.

Repetition of detail occasionally is found and should be eliminated from stories. Such repetition occurs most frequently in stories in which direct quotation is used. The writer will present a fact or an idea in his own words and then insert a direct quotation from some authority giving exactly the same information. Sometimes the direct quotation adds color to the story, but the extensive repetition of detail can be avoided by careful editing.

The following introductory paragraphs to a report on a speech show how detail given in indirect quotation often is repeated unnecessarily in direct quotation. In the following extract the parts in italics could be omitted without weakening the article:

Increasing dependence on State and Federal aid is removing the control of the schools from local government, Clarence Jackson, former director of the State Gross Income Tax Division, told the Schoolmen's Conference at Indiana University yesterday.

"You can't retain control of your schools if you are not providing the money for them," said Mr. Jackson. "More and more demands are being made on Federal and State governments for aid *from Federal and State taxation to supplement local taxation* for the schools. When the Federal Government gives money it tells how it shall be spent. When the State Legislature gives money it specifies how it shall be spent. *Soon most of the money for local schools will come from outside the community and control of the school system will pass to other authorities.*"

A young copyreader, in his zeal to save space, often goes too far in his elimination of details. His editing retains the new development of the day, but deprives the reader of the explana-

tory detail that completes the picture. The item below, judged worth a paragraph, loses its point if the italicized material is removed, as it might be by an inexperienced editor:

IDAVILLE, April 4.—Depositors in the closed bank of Idaville today received an additional dividend of 10 per cent as a result of the sale of the banking property. *This, the fourth dividend paid by the trustees, brought total payments to depositors up to 85 per cent.*

The Story Form

The news-story form itself may be a help or a hindrance to condensation. The so-called inverted pyramid of the news story calls for the most important or interesting details to be crammed into the lead, for the mention next of details of secondary importance, and finally for a filling in of the minor details. It falls upon the copyreader to see that details are not repeated needlessly in the various parts of the story. Such repetition is quite likely to occur in the story told in chronological order after the high lights have been skimmed for the lead. In the short article, a single short lead may be followed effectively by a brief chronological account, dropping out the usual roundup of secondary detail, and the reader will like it.

The advantage of the true news-story form is that if necessary in make-up the make-up editor can drop a paragraph or two from the end without spoiling the story. He can do this only if the writer and the copyreader have been careful in putting the story together. In handling a story that requires chronological treatment, the experienced editor will watch the paragraphing so that if it is necessary to cut the story in type it can be done by removing a paragraph or two without spoiling the continuity of the article. The make-up editor usually will consult with the copyreader before making such cuts.

The story on the left below, although it is fairly compact, is so arranged as to make it difficult to cut in type if a last-minute news emergency demanded a cut. The rearrangement at the right permits eliminating some duplication of detail and allows cutting off the story at any one of three places marked by the dotted lines, if necessary for make-up purposes, without sacrificing any important details.

Showers Furniture Company and the United Furniture Workers of America signed a new contract at 4 p.m. today in the office of Guy Burnett, president of the company.

The new contract calls for wage increases of from 2 to 6 cents an hour for workers in the two plants at Bloomington. The office employees also received an increase. The union previously had demanded a flat 10-cent increase.

The Showers management last night offered the Union the increase provided in the contract. Formerly the company had offered increases of from 1 to 6 cents. Meeting in the Headquarters of Local 496 above the Roy Burns grocery on the northeast corner of the Square the Workmen voted 291 to 172 for the new terms. The old contract expired at midnight Tuesday.

That relations between the two groups today had a rosier hue than they have had for some time was the general consensus of opinion. Mr. Burnett this morning stated that the company was looking forward to additional orders at the Spring Furniture market which will open on May 5.

The wage increase is the only major change in the new contract, Mr. Burnett said. Several clauses have been rewritten and made clearer. The Union is to have the right to inspect the company books every three months.

Shortly after 11 o'clock last night the verdict to remain on the job at the new wage scale was revealed. Secret ballots on which the workers voted yes or no were taken with those in favor of keeping on the job in majority.

Men began gathering at the hall at 6 o'clock. By 9 o'clock the place was so jammed that the plaster on the ceiling and walls cracked and a number of men left.

The strike fears over, management, workers, and townspeople

Showers Furniture Company and the United Furniture Works of America signed a new contract at 4 p.m. today in the office of Guy Burnett, president of the company.

The contract calls for wage increases of from 2 to 6 cents an hour for workers in the two plants at Bloomington, as agreed upon last night by a vote of 291 to 172 of the members of Furniture Local 496. The union previously had demanded a flat 10-cent increase.

Actually in effect today, the new wage scale covered all employees in the factory. Office workers also received an increase. The old contract expired at midnight Tuesday. The new contract is for one year.

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Shortly after 11 o'clock last night the verdict to remain on the job at the new wage scale was revealed after the secret ballots were counted.

Strike fears over, management, workers, and townspeople alike were relieved from the tenseness

alike were relieved from the tenseness that had developed as a result of the shutdown last year.

The increase in wages is based upon the type of work done by the employee, Mr. Burnett said. Everyone in the Showers factory received an increase. The new scale went into effect today and will hold good until April 23, 1942.

that had developed as a result of the shutdown last year.

Avoid Overcondensation

In his zeal for condensation the copyreader must avoid over-condensation. The rules of usage, accuracy of statement, and ease of reading will be his guides in determining when he may delete or change and when he may not. Much stress is laid upon elimination of unnecessary *the's*, but this idea often is carried to extremes. When James Gordon Bennett ordered that no leads in *The Herald* begin with *the*, he had not in mind the perpetrating of awkward constructions such as *Export Control Commission today cut through red tape to expedite the shipment of goods to Britain*, but rather the encouraging of writers to revise the construction of their leads to put an attention-compelling word in first position.

More debatable is the practice of many newspapers in dropping the *the* before the names of certain groups of official bodies. *Congress* for example, has become generally acceptable, and in many sections the newspapers print *City Council*, but few would venture to make it *Legislature* rather than *the Legislature*. Newspapers are about evenly divided as to whether to run it *police* or *the police*. The latter form is more logical, for the police is not both an organized group and a number of individuals. For example, *He confessed to the police*, not *to police*; *State troopers and city policemen*, or *The State and city police*, not *State and city police* or *State troopers and city police hunted*, etc.

Much in a Few Words

When the copyreader sits down to his task he knows that his newspaper that day must tell the news of the world in a few thousand words. Whether he is the sole copy editor on a newspaper with twenty columns to tell the story, or one of a dozen on a paper with more than a hundred columns, his job is the same—to get the most information, accurately and clearly told, into the

space available. He knows that the saving of a word in each of thirty stories may mean another short item in the paper, but he will save a word only if he sacrifices nothing of importance or of interest to the reader. The reader is the editor of the paper; he wants to know much about many things in a hurry.

THE NEWS AND THE FACTS

NEWS is the prime ingredient of the newspaper. While much attention in this text is given to correctness, accuracy, and brevity of expression, the editing of these points should become matters of habit to the copyreader. His chief attention should be given to the news values of the article, the accuracy of the facts, and the form of presentation.

What Is News?

Ask the average old-timer in the newspaper business to define news, and words fail him; yet intuitively he will select those items and those details in each item for publication and headline display that will bring readers back to his paper time and again, avid for more. Educators have been only slightly more successful in attempts to define briefly the qualities that give a newspaper attractiveness.

The definitions vary from the simple tabulation of news interests, such as the list of the late James S. Chambers, managing editor of *The Philadelphia Record*, which included in order money (wealth), crime, politics, love, and sports, to the more academic definitions of later textbook writers. Harper Leech and John C. Carroll, Chicago newspapermen, wrote an entire book fifteen years ago on "What's the News?" Their opening sentences are: "The News is accelerated literature. The newspaper is the shuttle weaving the tapestry of history on the loom of time." The separate chapters of the book discuss crime, politics, sex, union labor, and Washington.

All the various attempts at defining news have a number of points in common. First, news is anything of interest to the reader; second, it is anything of importance to the reader; third, it must be recent; fourth, the closer it is to the reader or the more directly it applies to him, the better news it is; finally, the more persons it interests or affects, the greater is its value to the newspaper.

Two cars come together at Sixth and Main streets; no one is injured. That is news of slight value. It may be of interest in the town in which it happened; it is of greater interest in a small city of 5,000 persons than in a city of 50,000, and may have no value in a city of 250,000.

Three cars come together at Sixth and Main streets; no one is injured. The news value increases because three-car collisions are comparatively rare, but it still has little value outside the community in which it occurred.

Three cars come together and two persons are injured. Now we inject the human note, and the value of the story jumps tremendously. In a small town, in which the persons probably are known by name to most persons in the community, it is worth more than in a large city, in which each person has perhaps a hundred friends. It still is of little interest outside the community.

Three cars come together; two persons are injured, one of them the Governor's daughter. Now the story becomes of statewide interest, and may even be of national interest, because the Governor's daughter is known by name, and if she is a pretty girl, her face is familiar to millions of persons. As the interest has leaped beyond the city limits, thus also it becomes of greater interest within the city.

Add any of the following ingredients to the story, and the value of the incident as news increases tremendously with each element: A person prominent because of wealth or social, political, or professional position; death—the more dead, the more news; an escape from death that seems a near miracle; an unusual cause, such as a driver's causing a three-car collision when he swerves from his course to avoid hitting a dog; the shoving of one of the cars onto the sidewalk and narrowly missing a baby carriage. If the newspaper is engaged in a campaign for safety it may give the story more emphasis than it would simply on its news value.

News is a paradox. It includes the announcement of things unknown to the reader, and it includes things well known to the reader. The person who saw the accident mentioned will be eager to read about it, and the person who knows nothing about it will read the account with interest. The person who has seen a football game invariably turns to the sports extra or the

morning newspaper to see how another viewed the event he himself had observed, but he is interested also in the reports of games elsewhere that he has not seen, particularly if they have a bearing on the standing of the team in which he is interested.

News values are relative. On an ordinary day a three-car collision in which one person is killed may be the most important story in the paper. On a day in which war is declared between two leading nations or the child of a prominent family is kid-naped, the collision story sinks definitely into second place.

News might well be defined as the answers to questions that are in the reader's mind. You and I, limited as we are in our daily contact with the various facets of a complicated world, ask each evening as we pick up the newspaper: What's new? What happened today? Seeing the story of the automobile collision we ask: Was anyone killed or hurt? Who were they? How did it happen? Where did it happen? Perhaps during the day we have heard of a body's being fished from the river. We ask: Who was it? Was the act murder or suicide? Who killed him, or why did he kill himself? In the newspaper we see a story that Congress is to consider a new tax bill. We ask: What is to be taxed? How much? How much will I pay? What do the President, the Secretary of the Treasury, the leaders of our political party think about? When we went to the grocery today, eggs were higher than they were a week ago, and we ask: Why are eggs more expensive? We have been discussing with our friends the bad taste of the city water. We want to know: What causes it? Is there anything in the water that might cause disease? What can be done about it? Yesterday the papers carried a rumor that the British and Russians might invade Iran. This evening we want to know: Have they done it yet? If so, how are the Persians resisting?

To these and hundreds of other questions the reader seeks an answer in his newspaper. It places on the news editor the burden of picking from the maze of occurrences the items that will answer the questions in the minds of his reader that day. If from day to day he selects those things of current interest to the most readers and gives sufficient facts, his newspaper will be read.

1. Reader Interest.—Too many newspapers are being edited for other newspaper men instead of for the readers, asserted the late William R. Nelson, founder of *The Kansas City Star*.

The same idea has been advanced by George Gallup, originator of the Gallup poll and the Gallup studies of newspaper reading. More recently the Association of National Advertisers, the American Association of Advertising Agencies, and the American Newspaper Publishers Association have co-operated in "The Continuing Study of Newspaper Reading," in an effort to set up guides for publishers in making their papers more attractive to readers.

Such formal studies are helpful in determining whether the readers' demands for news are being satisfied, but as important as these are the informal observations of news editors. The competent editor constantly is listening to what persons in all walks of life are talking about, and he gears his daily news reports to their interests.

The daily conversations of men and women will reveal a paramount interest in persons. Primarily they are interested in themselves; next, in their neighbors and friends, and finally, in persons famous or infamous. Thus, the reader always looks at the story in which his name is mentioned; and as avidly he reads every line about the lives of the President and the ranking motion-picture players.

The reader prefers action to static facts. (He may read a story about a bill in the State Legislature, but he is more likely to read a story about a stormy debate over the bill or the marching of a mob to the State capitol to demand defeat of the bill. Death in itself has interest to him, but death after failure of strenuous efforts to rescue the victim has a much higher degree of interest. (The dyed-in-the-wool sports fan will read about the prowess of a baseball player, but the average reader prefers to learn of that prowess from an article describing the player in action winning a game by his ability to hit or his uncanny accuracy in fielding.) The best action, from a news standpoint, is action in conflict—a struggle.

An individual's daily bread is highly important to him. News that tells him of a rising cost of living, of increased wages, of possible loss of a job, of new opportunities is essential. The businessman must have the information that will govern his decisions in his daily buying, selling, or manufacturing. Likewise, the individual reacts quickly to those things that will affect his health and safety.

All the world loves a lover, it delights in romance and marriage, and every person in it grieves at the failure of love as revealed in broken engagements and divorces. (Adventure is given to few, but the opportunity to read about the adventures of a Byrd, a Lindbergh, or a Kettering is welcomed by many.) The sale of mystery stories gives the key to the interest in good police stories —robberies, murders, kidnapings.

Property in itself is not important, but fire or storm that destroys property, causing loss to individuals and economic complications for a community, makes news. The passing of a familiar landmark, the building of a new one receive attention.

Finally, the average person is greatly interested in children, animals, amusements, and hobbies.

A guide to the young copyreader in judging news values will be the news policy of his paper. Such policies are developed through years of contact by the editors with the paper's particular reading public. One newspaper may stress sensational news, another political news, a third financial and business news. Its emphasis may vary from the normal in display of certain classifications of news, because it has been noted for thoroughness in such news coverage and has built up at least a section of its readership to expect that kind of news from that newspaper. The best news policy keeps abreast of the times, for news interest changes rapidly, but the base of such policy may vary little through the years.

For many years newspapers have found it profitable to assemble in one place in the paper news of interest to large groups of readers, such as sports, financial, and society and women's news and features. This departmentalization has extended on a smaller scale to news of literature, the arts, and the various hobbies, such as bridge, antiques, and genealogy.

The sports page illustrates the effect of news policy on news judgment. Some sports pages are edited primarily for the followers of professional sports, and some for the followers of amateur sports. (The trend today is toward fuller coverage of school and amateur sports, with considerable space being given to both news coverage and how-to-do features on such hobby sports as golf, tennis, fishing, and boating.) While each day's selection of news and features will include many items of interest

to the general reader, the principal objective is to provide the detail required by the fan. —

Whenever a story in any category contains developments of general interest, many editors lift the story from the sports page for display on the first page, or at least begin the story on Page 1 and jump it to the sports page. Thus, the boxing fan will follow the day-by-day detailed accounts of the training of the fighters in a championship match. On the day of the match, the fight is the topic of conversation not only of the fans, but of the public generally, and the results of the fight also are matters of general conversation, so the editor brings the story out to Page 1. Similarly, the big football game, the World Series in baseball, the America's cup races, the Penn and Drake relays in track, the Poughkeepsie regatta, and the national and international championship matches in tennis and golf rise to the level of front-page news, because not only the fans are talking about them and want to know the results, but the general public also is talking about them.

Similarly, the business or financial page of each newspaper is designed to give the day-by-day information on financial transactions, stock, material, and produce prices, announcements of dividends, business expansion or retrenchment, new products, and new marketing regulations that are of value to the producer and seller. Progressive newspapers design their market pages to meet their local needs. Instead of quoting prices on all the thousands of stocks listed on various exchanges, they limit quotations to a list known to be held in large amounts locally, including the prices and transactions in stocks of corporations having plants in the community. Produce prices quoted will be those on items raised in quantity on local farms, and the prices will be those from the markets in which produce from the area is sold. But, as in the case of sports, some business stories rise to front-page interest. Declaration of an unusually high dividend may be front-page news because it is indicative of a prosperous economic situation; change in ownership of a factory may be front-page news, and the closing or opening of a factory may be first-page news because of its effect on the bread and butter of a large number of employees and of the persons who sell at retail to those employees. Here, again, whether an item stays on the market page or is transferred to Page 1 depends

upon the number of persons who are talking about it and the number of persons it affects.

Smaller papers tend to combine the social and women's news and features on one page; larger papers have separate social and women's pages. Names are of primary interest on the social page. Office policy may dictate the selection of items for the social page. In a large city social items may be limited to those of persons listed in the social directory; the small paper may include on the page social items from all strata of the community's life. One paper in a city of 50,000 included most social items on the social page, but had a definite ban on items about the families of policemen and Negroes. Occasionally a social story has Page 1 significance, as in the marriage of the daughter of a city's most prominent family, the announcement of the engagement of a public official, or a great charity fete.

Women depend on newspapers for instruction and inspiration. Thus, the woman's page gives them the news information about fashions—frequently including articles on home dressmaking—cooking, menus, beauty, child care, and interior decoration, together with articles about unusual women. Here, again, an item that has interest to the reading public at large, such as announcement of a major change in styles or a sensational discovery in food or food preparation, may be worth play on Page 1, because the circle of interest is enlarged.

2. The Elements of News.—The intelligent editor soon realizes that facts in themselves are not news. To be news, they must have a setting of time and place; they must interest, amuse, or inspire the reader; they must bear upon his daily life, his happiness, his security, or his dreams.

Newspapers today often are criticized for placing interest ahead of importance, but first aim of a newspaper is to keep readers. Two factors operate to interest the reader in news. One is his desire to read about those things that may have no great importance in themselves but that amuse him or encourage his dreaming, and the other is his refusal to consider events that may affect his life until he is fully aware of his personal stake in the event. Thus, he always will be interested in the story of a man biting a dog because the action breaks with accepted patterns of life, but he will be interested in the story of a dog biting a man only if the dog is loose in his neighborhood.

and may be a threat to him or his children. No paper overlooks importance, because it realizes that the reader in all his activity is motivated by the primary urges to satisfy his hunger, to experience love and happiness, and to live in safety.

The ordinary automobile accident is a matter of importance in one sense, because it indicates a failure of man or machine that is dangerous to public safety and it may represent economic loss, but unless the individual can translate that accident into personal terms, it means little to him. It may be a bit of the unusual or the glamour of the name that interests him in the item, as in the example cited of a crash resulting from a driver's attempt to avoid hitting a dog or the injury of a motion-picture actor or some other public figure; or it may be some personal relationship to the accident, such as the injury of a relative or close friend, that arouses interest.

The reader is primarily concerned with things that bear directly on his daily life or the life of his friends; he is less interested in things removed from him. Thus, an accident in his own town means more than one in the next county, unless the one in the next county brings injuries or escape to friends or to persons of prominence. As Eugene Doane, of *The New York Sun*, often said to his fellow workers of some telegraph stories, "It's a long way from the Bowery"—and many stories are too far removed from Main Street to be of interest to the readers in that community. *The Times Picayune* at New Orleans, for example, emphasized the Second World War in its news play in the first few days of flurry over the outbreak of hostilities, but soon placed it in secondary position to the then current investigation in Louisiana of Gov. Richard Leche, because the latter was of more direct interest to its readers.

Timeliness is inherent in the word *news* itself. Afternoon newspapers like the word *today* in the lead; morning newspapers do not like to go farther back than yesterday. Even the weekly newspaper likes to give the readers the impression that each story presents the latest, up-to-the-minute development. The *today* rule can be overdone, as in the story written for a certain New York evening paper. The newspaper had chronicled faithfully the daily entertainment of a group of British and French barristers visiting in the city. The group sailed at 5 p.m. on a boat for Boston, and the paper on the following

day desired to carry a brief story on the farewell to the visiting lawyers. The rewrite man, struggling to get a *today* in the lead, wrote: "There are twenty-eight fewer foreigners in New York today." That lead did not get into the paper. The story was one of many in which the *today* loses force because its use results in an unnatural, if not amusing, introduction. A straight *yesterday* would be better.

Dana's *Sun* was edited on the principle that an event was news until it had appeared in *The Sun*. This view that every reader is entitled to a full report of every item of value on the theory that he may read no other paper but *The Sun* is in contrast to the philosophy of some editors today that what has appeared in the morning newspaper is dead as far as the evening paper is concerned, unless there is a new development in the story. While many newspaper readers today scan both a morning and an evening paper, many readers see only one newspaper. The average editor keeps those readers in mind in attempting to select the important items from the 24-hour period prior to publication—in other words, since the previous edition. The space and position given, of course, will depend on the relative value of the particular item, and on whether the story has developed. Thus, an ordinary obituary appearing in a morning newspaper might appear in abbreviated form in the evening newspaper, but in the case of President Harding, whose death was chronicled fully in the morning newspapers, the evening papers carried as full a story, with additional developments, such as funeral plans and the taking of the oath of office as President by Mr. Coolidge.

Timeliness often must be judged not on the occurrence but on the revelation of an event. In 1941 Sir Frederick Guy Banting, the discoverer of insulin, was killed in an airplane crash. It was days before his death was verified, and the account of the accident given by the pilot, the sole survivor, when he reached civilization some time after the crash was then first-page news.

Occasionally the editor of a paper scooped on a story that is a one-day sensation may ignore the story that day or the day after. Three or four days later, when the public has turned its attention to something else, the editor may resurrect the story and print it as something new. Many editors have found this a

successful means of avoiding admission that they were beaten on the story; their faith in the short memory of the public usually is justified.

3. Giving News Meaning.—Neil Swanson, executive editor of *The Baltimore Sun*, points out that today's reader is less interested in absolute fact and more interested in what it means. For example, the daily report of military movements in a war means little to the reader unless he can see those daily details in relation to the whole war picture. The same applies to political, economic, or social occurrences. Some have importance in themselves, but more often they are parts of large stories that must be recalled constantly to the reader.

This recalling is called background, and often it is up to the copyreader to supply that for the reader. It may be in the form of a boxed summary, or precede, of the situation to date, such as has been developed by a number of newspapers; it may be in the form of an editorial note inserted as a parenthetical paragraph, or it may be a brief add or "shirttail" written for the main story.

Many stories in recent years have broken on such wide fronts that a story from no one point can do justice to more than a single phase of the day's developments. Study, for example, the methods employed in handling the story of the Second World War, the floods of 1936 and 1937, the strikes in defense industries, etc. Often a big story in one community has so many facets that the detail cannot all be told in one article. A number of related stories are used to present various phases. The high lights of each facet are drawn together in a general lead (note the undated leads transmitted by the press associations), which offers the writer or editor an opportunity to relate the facts of development with what previously has occurred, and to give the reader a general survey of the whole situation. Another method of doing the same thing is a short boxed summary of all the stories relating to a given subject. Often the preparation of such a lead or summary is the work of the copyreader.

Sometimes the copy editor is instructed to make one article of a number of small items not directly related, but all on the same general subject. Thus, a number of short stories about automobile accidents might be drawn together, with the most important one serving as a lead, or with a brief general lead

giving the total number of dead and injured and the number of accidents. This technique frequently is used by newspapers carrying on a drive for highway safety, in order to emphasize through one large display the number of accidents. Similarly a number of small police items, a number of drownings, or the short stories of various organizations celebrating St. Patrick's Day in separate parties might be pulled together as one story. The principle is the same as in the case of a single story breaking on several fronts.

The background sometimes makes or breaks a story. In 1939 newspapers over the country received a dispatch telling of the death at 89 years of Mrs. Rose Hartwick Thorpe. To most persons the name meant little. She had not been in the public eye since, seventy-three years before, she had written "The Curfew Must Not Ring Tonight." Several progressive newspapers, such as *The Herald Tribune* in New York, gave point to the story by reprinting the poem.

The New York Evening Post found it good policy in many stories to insert thumbnail biographies of the principals in big stories. Some of the persons in the big news of the day are well enough known to require no introduction to the reader, but in almost every big story is at least one individual who is not well known to the general public, and who needs to be identified. The material for such identifications is in the morgue, and frequently it is the copyreader's duty to prepare and insert such sketches.

The principle suggested here applies in a different way in the editing of obituary stories. The Continuing Study of Newspaper Reading shows that obituaries lead the news classifications read by women and rank high in the reading of men. Why? Nearly every death worth chronicling is of a person who has contributed something to recent history, and readers like to review those stories. That is why many editors devote little space to the detail of the death of a prominent person and stress the biography. Large newspapers put their best staff men on the job of preparing such material, and wise editors try to make each obituary story important for its contribution to knowledge of recent history.

4. News Interests Shift.—The day when every murder was considered big news has passed. Nathaniel Howard, editor

of *The Cleveland News*, has called attention to the difference between what newspapermen call a cheap murder and one of real interest. The latter has in it mystery, detective detail, and suspense. Police stories long have been a news staple because they were easy to get, but Harry W. Cullis, of *The Chester (Pa.) Times*, in an address, called the attention of his fellow circulation managers to the fact that inconsequential police notes are a waste of space. They are a waste of effort unless they contribute something to the story of the day, as in the case of stories of automobile accidents that may make the public conscious of the need for greater precautions for safety.

The weather has replaced police news as the subject of greatest interest in newspaper reading, and man's increased interest in science and invention, the arts, and education has served to modify old standards.

In the last half century we in America have come to see electricity as a necessity in the home, to light it, clean it, cook the meals, and bring in instruction and entertainment. The automobile definitely has come to stay. Machinery has replaced many of the operations once done by hand. The nation is healthier because of science, and the farmer has discovered that "those new-fangled ideas from the ag college" actually have put dollars and cents into his pockets. Where once the scientist was largely an object of ridicule for newspapers—a reflection of the common attitude toward scientists—today newspapers are putting their best talent to work to report the scientific and mechanical advances, because its readers demand such news.

The educational average of the nation as a whole has increased tremendously in the same period, and the longer schooling, plus the influence of the radio and other factors, has quickened the interest in the news of education and the arts.

The individual community has lost its economic and social independence, and political and economic events far away often have great influence on the bread and butter at home. That has presented a new problem to the newspaper, to report and interpret the political, economic, and social movements fully.

The interest in politics varies according to the state of the government and its relation to economic conditions. As in so many other phases of life today, interest has shifted from the

battles between local personalities or local organizations to principles and personalities in state and national life. With state government usurping many of the functions of local government, and Federal government coming more and more into contact with the daily life and welfare of the individual citizen, the writing of politics has turned largely from the political "dope" story to the coverage of the news of significant events. Basil L. Walters, editor of *The Minneapolis Star Journal*, points out that his paper saves much space by ignoring speculation and limiting coverage to the news of politics and political personalities.

The trend in news is clear. The reader demands reports of those things that interest and affect him. A changing, developing civilization changes the emphasis on what is important, so that the man who a score of years ago would have shunned a treatise on money today is eager to know all he can about gold, silver, and inflation. They are much more important to him than the killing of a man of questionable reputation by another man of shady virtue in a street brawl over the possession of a pint of whiskey, or speculation as to whether Amos Adams will run for county commissioner. A murder may be interesting if the killer is unknown and is captured by clever police work, or if the motive is hard to fathom; and the political speculation may have interest if Amos Adams is a character or considers running for office because of zeal to reform something evil in politics. But in today's news picture, each story must stand on its own in the tests for interest or importance rather than be accepted for publication simply because it falls in a certain category.

5. Local Interests Determine News Interests.—What is news in a particular newspaper is guided primarily by factors of local interest. Compare, for example, the interests of some of our large cities. We think of the newspapers of New York City, as national newspapers, but essentially they are local newspapers. New York is the market place and the banking center of America. It first feels the impact of events abroad, and it understands that what occurs in government, in industry, and in agriculture anywhere in the United States affects directly its own interests. Hence, its newspapers report news from all places.

Pittsburgh is the steel center, and the news there will be influenced largely by factors affecting heavy industry; Chicago

has an interest in industry and in agriculture, and Kansas City's interest is predominantly in agriculture. Thus, the news from various points that affects the major interest in each center is prime news there and secondary news in others.

6. News in the City and in the Small Town.—Whether an editor is selecting the news fare for 50,000 readers or for 5,000 readers, he is going to pick those items that in his judgment will interest or affect the greatest number of his readers. The principle applies, regardless of the size of a community; but what might interest 100 persons in a town of 10,000 inhabitants would be worth printing in that town because 100 persons is a large section of the readership, while an item that interested only 100 in a city of 100,000 probably would be crowded out by competition with items interesting larger blocks of the readership.

Let us compare the relative value of an automobile accident story occurring in a small community and in a large city:

SMALL TOWN

TWO-CAR COLLISION, WITH DAMAGE

Probably only two or three such collisions occur in the course of a week, so that the item is unusual enough to warrant publication. Besides, everyone in the community probably will know one or the other driver of the cars.

LARGE CITY

From twenty-five to fifty such collisions are a matter of police record each day. In competition with other items, few if any such collisions would be mentioned unless other factors were involved. Each driver might have fifty or one hundred friends, but that is a small percentage of the total block of readers.

TWO-CAR COLLISION, WITH INJURIES

More rare than mere property damage. The person injured probably is known by name to the entire community. The item would include extent of injury and essential details of accident. Extent of injury or unusualness of details would govern the space given.

If injury were slight the item might not be used unless the persons were well known. In any event the item would have to have other details of interest to make it worth more than a sentence or two.

TWO-CAR COLLISION, WITH DEATH

Probably a lead story because such a story occurs only two or three times a year. The least space accorded the story would be a third of a column, and it might run much more if the person killed was prominent or if there were unusual factors in the accident itself.

The story would be run, but it would not receive top or even Page 1 treatment unless the person killed was widely known or unless the details were unusual.

This analysis might be carried further, and similar analyses drawn for other categories of news. A \$10 fire in Chicago, for instance, receives mention in the newspapers only if there is some human-interest angle, but in Greencastle, Ind., or Oskaloosa, Iowa, it is worth a paragraph or two, because nearly everyone in town will know or have heard of the persons and place affected. The illness of the deputy county clerk in Marion County, Indiana, probably would not be noted in the Indianapolis newspapers, but the illness of the deputy in Owen County would be worth an item in the papers at Spencer, Ind. If Lucille Jones of Scottsburg, Ind., goes to Louisville to visit a cousin, it is news in the Scottsburg paper, but it is of no consequence in Louisville unless Lucille or her cousin happens to be well known socially.

While a chart of the political, economic, and social organization of Bloomfield, Ind., and Indianapolis may look the same, the fact that Bloomfield has 2,000 inhabitants and Indianapolis nearly 400,000 makes a vast difference in the opportunities for occurrences. The more persons in a community, the less each individual can be known personally to the entire community; the more persons, the more organizations meeting; the more persons, the more opportunity for collision and conflict. The editor in Indianapolis has before him each day enough items to fill several editions of his paper, while the editor at Bloomfield finds that he can use something on nearly every community happening. Furthermore, each happening or occurrence at Bloomfield is known to most of the readers, or the persons participating are known to them.

The big stories, those involving prominent persons, large sums of money, or unusual circumstances, will be news in the papers of any community, regardless of size. The small community has fewer such events, and the importance of persons in the minor occurrences of daily life is greater in the small community than in the big community. Hence, the small paper, within the limits of its space, can afford to go into detail concerning the commonplace happenings in its territory. This is the news that interests the readers the most—news of the occurrences in which they and their neighbors and friends participate.

Finally, metropolitan journalism is likely to be impersonal and formal contrasted to the personal, informal journalism of the

small city and the small town. Seldom does the big city reporter or editor have a personal acquaintance with many of the persons who find a place in the news columns, and the readers themselves have limited acquaintance. In the smaller community nearly every resident is known to some member of the newspaper staff, and this personal acquaintanceship has its influence upon what is written and published. Furthermore, the readers, knowing personally the makers of their newspaper, look for the marks of individual style in that newspaper. The personal relationship, in the small town, has its advantages and its disadvantages; and the impersonal note, in the metropolitan area, sometimes gives to the calling of the newspaperman a glamour that is not there.

7. A Continued Story.—Some stories are complete in themselves, but many news stories are continuing affairs. The copyreader must be alert to what has gone before so that he can be certain that the reporter has emphasized the really new development in a story. He should understand the difference between a first-day and a second-day lead. The news story is the most natural way of telling a story. Immediately after an event, a witness would tell a friend about what happened in order of importance of detail. Two or three days later, he would not inform a friend that the event had occurred, but would tell him of some result of that event or some conclusion that resulted. The newspaper lead is like that, offering to the reader the latest development in the story at hand answering the question, What is new?

When a big story has run its course, it is customary to summarize the developments or accomplishments. Thus, the day that the Legislature adjourns, the record of the session is published in full; when a murderer is executed, the high lights of the crime, the pursuit, and the trial are recapitulated; when the Chamber of Commerce marks with its annual banquet the completion of a year the record of accomplishment for the year is summarized. This process aids the reader in evaluating and relating the events that have been played up in the individual daily stories during the period, and permits him to see the story as a whole.

8. Is the News in the Lead?—How can the copyreader judge whether the story he has in hand is news, or whether the news is properly emphasized? He needs but to ask: Is it new? Who

will be interested in this? What will they want to know about it? What do they already know about it? With the answers to these questions in mind, he will turn to the lead, to see whether it offers adequate possibilities for a headline that will attract to the story those who should be interested in it. If the lead provides a good headline, it is a good lead.

Note, for example, the problem that the following lead offers to the copyreader, and how he might solve it:

ORIGINAL

Col. Roscoe Turner, famous World War flyer and president of the Turner Flying corporation of Indianapolis, visited the campus on Monday. After a conference with Col. John F. Landis, head of the Department of Military Science and Tactics, it was decided that he would serve in an inspectional capacity for the University CAA flight training program.

AS EDITED

Col. Roscoe Turner, World War flyer, will supervise flight training for the CAA at Indiana University. This was decided yesterday at a conference here between Col. Turner, who is president of the Turner Flying Corporation, of Indianapolis, and Col. John F. Landis, head of the Department of Military Science and Tactics.

Time and again, even on the smaller papers, the copyreader will receive pieces of copy written by club secretaries and publicity chairmen. Invariably they begin:

The Alpha Club held a meeting last evening at the Woodmen's Hall. The meeting opened with the singing of "America."

And the story will continue to unravel the details in exactly the order in which they are set down in the minutes of the secretary. It takes but a moment to give the lead the characteristics of news, thus:

The Alpha Club, meeting at Woodmen's Hall last evening, discussed plans for its thirtieth anniversary celebration next Wednesday.

Similarly, in many stories the copyreader will dig down into the story to bring a detail of real news interest near the top to

give the story life. A few years ago one of the press associations transmitted a story from Chicago on the eve of the opening of the Republican National Convention. The first three paragraphs described the preparations for the convention, a subject that had been exhausted in daily stories during the three weeks previous. The fourth paragraph gave forth the information that the delegates were arriving for the opening of the convention the next day. That was the news, and many an editor across the land simply dropped the first three paragraphs of that story, made the fourth the lead, and built his head on that point.

The following story illustrates a situation in which the writer has failed to tie up the most recent development with the news interest. The story of the acquittal had appeared in afternoon papers on Friday. On the face of it, the follow-up story seems to tell the news, but all the previous stories had been based on Charles Hyde's arrest and acquittal, with little mention of Turner. The public's mind was fixed on Hyde, and Turner's name meant little. Even had Turner's name been familiar to the public, the first paragraph should have included reference to the Hyde case. Here is the story.

A contempt of court citation against Ed Turner of Indianapolis was dismissed late Friday afternoon by Judge Donald A. Rogers in the Monroe county circuit court.

Turner was cited for contempt following his refusal to testify in the trial of Charles Hyde, who was charged with grand larceny, second degree burglary and automobile banditry. He had been subpoenaed as a witness for the State.

Q. Austin East and Robert L. Mellen, attorneys for the defendant, filed a statement on behalf of Turner, alleging that he refused to testify on grounds of incriminating himself.

The jury in the Hyde trial was directed by Judge Rogers to return a verdict of not guilty on grounds of insufficient evidence.

This is the way it might have been written to take advantage of the public interest:

Ed Turner refused to testify against Charles Hyde because he might incriminate himself, his attorneys told Judge Donald A. Rogers in Monroe County Circuit Court yesterday. Judge Rogers immediately dismissed the citation for contempt against Turner.

Hyde was acquitted of charges of grand larceny, second degree burglary and automobile banditry when Turner failed to testify for the State. Judge Rogers ordered the jury to return a directed verdict on grounds of insufficient evidence.

Accuracy Is Necessary

But news is valueless unless it is accurate, and here again is one of the great tasks of the copyreader. Col. John W. Forney, the founder of *The Philadelphia Press*, wrote:

No man is competent to edit newspaper manuscript or reprint unless he has been an extensive and analytical reader. He should, however, have a quick and keen perception, as well as a retentive memory of notorious facts, of celebrated names and important places and dates. If he is in doubt he should never fail to consult reliable encyclopedias, technical books, pamphlets, and like granaries of information and knowledge.

Every person who aspires to be a copyreader should train himself rigorously to see mistakes in (1) names of individuals, clubs, streets, cities, states, countries; (2) addresses; (3) dates; (4) figures; (5) reporting of governmental routine; (6) historical facts, and (7) consistency in a story. Though "truth often is stranger than fiction," the copyreader must question the improbable and be a judge of the impossible.

1. Consistency.—The great virtue of a copyreader is consistency. The chief may overlook the misspelling of a strange name, but if the copyreader permits it to stand spelled two or three different ways, woe be unto him. *The New Yorker* once picked up a paragraph from a newspaper in which the same name was spelled seven different ways. The heading was "All the names that are fit to print."

Another type of inconsistency resulting from haste in writing is the selection of the wrong part of a man's name for reference to him later in the story. Thus, a reporter may write *Dr. Preston Adams* and then refer to the man later as *Dr. Preston* instead of as *Dr. Adams*. A reporter on one paper wrote *Burton Y. Berry* of *Fowler* in the lead and later referred to Mr. Berry as *Mr. Fowler*.

Consistency should be carried through in all other phases of the story as well as names. A story, for example, that emphasizes in the lead the play of an athlete who scores 12 points and later on details the play of a player who scored 17 is open to question; a story that details more scoring by a player than

the box score shows demands the ministering hand of the copy-reader; a story that says of a traveling library that, traveling every school day of the year, it covers 12,000 miles per annum and later on describes the trips of the library during the summer needs attention. A statement in one place that a person was doing a certain thing at a specified time and a statement elsewhere in the article that he was doing something else at that time would require checking.

The copyreader should challenge every word and every statement in every story he reads. Under no circumstances should he take anything for granted. He should never let a doubtful statement go, expecting to catch it on proof. Such changes are expensive in both time and money. Editing copy on proof makes enemies in the composing room and does not show the right spirit of co-operation. Sometimes the insertion of a comma in proof will make it necessary for the printer to reset several lines.

2. Names.—Names are the bugbear of every newspaper office. E. H. Macklin, general manager of *The Winnipeg Free Press*, wrote:

The average man will forgive being buffaloed at cards, being called a vile name, for alienation of his wife's affections, for the infliction of almost any indignity or injustice, but will not stand for his name being misspelled.

The copyreader should know the first names, initials, and last names of prominent persons in his community, business leaders, politicians, governmental officers, criminals, etc.; he should know the names in full of principal state officers, state leaders, Federal officers, and leading members of Congress. Through his reading he will expand his knowledge, and when he sees a name spelled two or three different ways in different newspapers, he will check and fix in his own mind the correct spelling.

Generally the first time a person's name appears in a story it is used in full. Many papers follow this rule even for members of Congress, omitting only the first name of the President of the United States. The United Press and the International News Service, realizing this preference, use the first names of Congressmen in stories, but the Associated Press, believing that newspapers that want them can insert them, in the interest of saving wire space does not run the names. Whether to use the full first name or initials often is a question. The copyreader

will watch the signatures of public persons and follow their preferences, making it *Henry A. Wallace* but *F. H. LaGuardia*. Unusual names, such as *du Pont*, should fix themselves easily in the copyreader's mind.

The copyreader should be fully familiar with titles. He should know that *Congressman* is not a title; the title of a member of Congress is either *Senator* or *Representative*, but he may be spoken of as a *congressman*. A copyreader should know that, as a title, *U.S. Attorney* is preferable to *U.S. District Attorney*. He should be familiar enough with the facts to know whether the person whose name is preceded by *Prof.* or *Dr.*, *Col.* or *Judge* is entitled to that designation. He will prefer *Chief of Police* to *Police Chief*, etc.

He should be familiar with the names of important organizations and firms. It is *Pan-American Union*, but *Pan American Airlines*.

Geographic names will give him difficulty, particularly when the press services disagree as to the spelling, but he will know the office rules and the standard reference books for geographical names. He will know that it is *Pittsburgh, Pa.*, but *Pittsburg, Kas.*

3. Background Aids Editing.—Knowledge of the governmental process is valuable to the copyreader. The forms of government organization vary from state to state, so that a newspaperman who moves around will have to learn new terminology; but he will find everywhere the various branches of government doing much the same things in much the same ways, only under different titles. He will soon learn that, while the Supreme Court is the highest court in most states, in New York State it is a county court, and the highest court of the state is the Court of Appeals. He will be familiar with the names, duties, and powers of principal officers, committees, boards, and commissions; the law-making and the law-enforcing process; the process of making a budget and levying taxes; the process of collecting and spending money, and the court procedures of the state in which he is working.

A thorough knowledge of history, both recent and not so recent, American and foreign, is an ideal background for the copy editor. Many a newspaper editor has suggested that a good course in American history and the development of the Constitution would be the best preparation for newspaper work. Recent

developments, bringing shifting news interests, have stressed the value of knowledge of the basic laws of economics and sociology. The copyreader finds it essential that he know the names, methods, and aims of the various economic and social organizations in the community and the state in which he is working. Each community has one or more bodies, such as the Chamber of Commerce, for promoting the economic interests of the community; labor has its organizations, and there are a score or more agencies concerned with the raising and spending of money for education, charity, and character building. These are sure to come into the news, as do the names of business firms and manufacturing corporations, and with them all the editor must be familiar. The young copyreader, also, soon becomes aware that newspapermen generally are well versed in literature, both past and present. All these groups of information contribute to the background that aids in checking the accuracy of today's writing.

As he reads a news story, the copy editor will attempt to understand it. If he can not understand it, the reader never will. Furthermore, a fuzzy sentence often is the lurking place of error.

4. Reference Books.—The following reference books are available in most newspaper offices:

Words

Any standard unabridged dictionary.

Names

The telephone book.

The city directory.

State yearbooks.

Congressional directory.

Who's Who in America.

Geographic Names

The Postal Guide.

Any standard atlas.

Facts

The Encyclopaedia Britannica.

The World Almanac.

Local, state, and national histories.

The New York Times Index.

Bartlett's "Quotations."

Many additions might be made to this list, but these are the minimum reference requirements for even a small newspaper office. They should be consulted frequently, as should be the newspaper's morgue or files. Material taken from the files should be verified, however, because newspapers sometimes err, and failure to check morgue material may result in perpetuating such errors.

5. Possibility and Probability.—The copyreader may find inaccuracies in expression. A number of these were noted in Chap. II. He will question such statements as *fire, evidently caused by high wind*, because that is an impossibility. He would question the statement that a football player *winds up and throws a pass*.

He will be careful about first estimates of dead and injured. It is better to have a figure that is low and that can be raised, than a figure that on the face of it is too high. If a report speaks of between 150 and 200 dead, the better newspapers usually accept the lower figure. In other instances, editors have been known arbitrarily to cut in half the first estimate reported.

6. By Whose Authority?—It is a standing rule in newspaper offices and in press associations that every statement of fact that might be questioned should be credited to some authority. The newspaper takes responsibility only for what its own reporters saw firsthand or what is generally known to be true. Such statements may run without credit. All other statements must be credited to witnesses or to reputable authorities. This rule can be overworked, but if the copyreader is in doubt about the accuracy of something that can not be verified, he will see that it is properly credited, or, on authority of the head of the desk, eliminate it from the story.

A Judge of Interest and of Fact

The copyreader, then, is the judge of the reader's interest and of the facts. Out of the mass of material laid before him, he must select those things that experience and contacts have shown him the reader wants to know about. He strives to deliver this in such form that the reader quickly can assimilate it all or in part. And finally, he sees to it that the reader receives the most accurate, complete information available.

CHAPTER V

GOOD TASTE

WHAT kind of newspaper would you want your mother, your sweetheart, your wife, or your children to read? Reputable editors have asked themselves that question, and their newspapers are edited with the idea that they are to enter the home; that they will be read by average persons with average sensibilities, and that they will be read by children who educationally and emotionally are not prepared for many aspects of life in the raw.

Thus we see *The New York Times* with the slogan "All the news that's fit to print." We learn that Charles A. Dana forbade the use of such words as *rape, assault, lust, adultery, and seduction*. He admonished Chester S. Lord, his managing editor on *The New York Sun*, to stick to that rule in reporting the famous Beecher case, saying, "I won't have anything printed in *The Sun* that I would hesitate to read to my daughters at the breakfast table." William Randolph Hearst, in his personal instructions to the staffs of his newspapers, wrote: "Omit things that will offend nice people. Avoid coarseness and slang, and a low tone. The most sensational news can be told if written properly."

Even the publishers of some of the most scandalous papers that have appeared in America have justified the things they did, not on the ground that they were meeting the demands of a certain section of the public, but on the ground that what they were doing was socially important. They asserted that they were presenting an accurate picture of human misdoings which would deter others from going and doing likewise.

The philosophy of reputable papers is summed up in the Canons of Journalism adopted in 1923 by the American Society of Newspaper Editors. These canons hold that the newspaper is responsible for the public welfare, that its readers are entitled to sincerity and impartiality in news presentation, and that the principals in news stories are entitled to fair play. Fair play is not only good taste, but it is the best preventive for libel suits.

Propriety in Presenting the News

The copyreader daily is called upon to exercise judgment as to whether or not certain details or the way in which they are reported will be offensive to the paper's readers. He must pass on such details in police stories, must guard against unseemly attempts at humor, must see that the source of propaganda is revealed, and sift unwarranted publicity from the news.

1. Police and Court News.—Questions of propriety in news presentation arise most frequently in stories of police and court activities. As a general rule, newspapers omit the names of minors charged with first offenses, the names of girls who have been victims of sexual attacks, unsavory and gruesome details, and detailed accounts of divorce proceedings. The space given to divorce proceedings has dwindled as divorce has been more generally accepted and considered a social good rather than something that married couples should avoid as a crime.

¶ The following rules posted in the office of *The Richmond (Va.) News-Leader*, under the editorship of Dr. Douglas S. Freeman, sum up the attitude of many reputable newspapers in the handling of news of crime and the courts:

- ¶ 1. No crime news to be printed on the front page except (1) local crime news of general interest and (2) national crime news of the first magnitude, such as a major kidnaping or a robbery exceeding \$100,000.
- 2. Minor crime news, such as that of minor holdups, bank robberies, and violence, beyond our circulation territory is not to be printed at all.
- 3. In reporting any crime news, other than that relating to an offense of the very first magnitude, no details are to be given of the methods employed by criminals when such details might provoke other crime or incite young men to criminal acts.
- 4. Never glorify crime or criminals and never publish anything that will make any criminal act appear heroic.
- 5. News of the juvenile court is not to be printed at all.
- 6. In cases involving first offenders, where the charge is less than that of a major felony, publication can be withheld by the managing editor when he thinks publication would tend to prevent the first offender from re-establishing himself.
- ¶ 7. The award of local divorces may be printed along with other court news, but no details are to be given. Details of divorces of celebrities may be printed.

8. Local suicides of inconspicuous persons are not to be reported, because publication may dispose other unhappy persons to like acts. Brief reports are to be printed of the suicide of persons who are prominent in the news or in those instances where the suicide is spectacular and a matter of general interest. For example, if a person jumps from the top of a high building, that is news that must be printed; but if a poor, overworked woman shuts her kitchen door and turns on the gas, publication of means of her death will simply humiliate her family without serving any useful social purpose.

9. *The News-Leader* is on the side of the law, though it holds no brief for individual officers of the law. In every story of crime, though the facts are of course to be reported without bias, no touch of sympathy for criminals, and no levity in dealing with crime are to be permitted.

10. Disaster news is depressing and, unless it is of wide economic or political importance, should not be played up. This does not apply to disasters such as automobile killings or grade-crossing smashes, which *The News-Leader* is endeavoring to reduce.

11. Be sparing of streamer heads on crime and disaster. Unless the news is demonstrable of general interest and important, display it conservatively.¹

The rules of *The News-Leader* cover a number of problems in the handling of general crime news. Newspapers have been accused of begetting crime by their excessive reporting of the details of robberies and other crimes. That crime is losing its position in news interest and consequently in news play was indicated in the preceding chapter. Nonetheless, the question of the proper treatment of crime news still is debated by social scientists, lawyers, and ministers. The effect of the publication of details in newspapers probably is overrated, but the best answer to the criticism is to judge crime news on the basis of its news value, to report only those facts for which there is sufficient authority and for which there is need in the telling of the story.

2. **Suicides.**—Suicides always present problems for the editor. The trend has been away from detailed coverage of such events unless the case is sensational, as in the case of John W. Warde, who on July 27, 1938, leaped from a window ledge on the seventeenth floor of a hotel in New York City after standing on the ledge for 11 hours defying those who would prevent his death leap. The deaths by suicide of unimportant persons are ignored, and details are omitted in those of more important persons. If

¹ *Editor & Publisher*, May 4, 1935.

suicide is by poison, the specific poison never is mentioned, because it might be suggestive to other weak-minded persons. A newspaper never reports a death as a suicide or suspected suicide, unless there is official authority, usually from the coroner or the medical examiner, for such a statement.

3. Unpleasant Things.—Many persons are squeamish about unpleasant things. Some newspapers have a definite rule against using the word *blood* unless it is essential to a story, because the mere sight of the word upsets many persons. At least one large metropolitan paper has a rule against using the word *body* in ordinary obituaries, but permits its use in stories of crime and accidental death.

Public acceptance of words and details changes. The use of the word *rape* was under ban in Dana's *Sun*, but in recent years it has appeared more and more in the public print. It was commonplace for years to refer to the charge of rape as a statutory charge and the act as an *attack*. That led to a number of amusing sentences, such as "The girl was badly beaten but was not attacked."

Venereal diseases seldom were referred to in the public print prior to 1935 by any other term than *social diseases*. The militant campaign begun by Dr. Thomas J. Parran, United States Commissioner of Health, made the public aware of the importance of controlling these diseases, and, as a result, newspapers became quite open in discussing syphilis and gonorrhea. It was but four years earlier that Lewis H. Carris, managing director of the National Society for the Prevention of Blindness, had complained of the unwillingness of newspapers to discuss venereal diseases and their relation to blindness.

Many newspapers omit the cause of an ordinary death, unless there is something striking about the situation. These papers take the view that the mention of certain diseases merely causes worry among those suffering from similar ailments and makes the imagination of hypochondriacs work overtime.

4. Gruesome Details.—The extent to which newspapers should go into detail in reporting accident stories, murders, lynchings, and similar stories, has been often debated. The mere reading of such accounts seldom produces any great harm; but in this picture age the publication of gruesome pictures, such as the death pictures of John Dillinger and certain auto-

mobile accident pictures, has caused considerable discussion. Accident pictures often are justified as necessary "realism" in the campaign in which all newspapers are engaged in an effort to reduce the appalling toll of automobile accidents of all types.

The publication of certain horrible crime pictures and the picture of Hindenburg in death, a few years ago, brought from Marlen Pew, editor of *Editor & Publisher*, this:

In my youth I enjoyed employment by an editor who possessed heart and soul as well as intellect. One evening he said:

"Do you know that it is possible to shock a pregnant woman by exhibiting some ugly image, so severely that she may abort, or that her child may be marked? In editing a newspaper you have to think of such people. One of the worst things you can do is to picture a horrible reptile swallowing a pig, or some human image in repulsive attitude. You have to think of sick people, weak folks, impressionable children, sensitive women, as well as those who can bear such sights—this paper goes to all kinds of people. We are here to tell the news that is worth telling. We don't tell all we know, because all will not bear telling. You would not go home to dinner and retail to your mother and sisters the details of some ghastly thing you have seen. You would not want to sicken them, or make them unhappy, or fill them with terror and loathing. If the story is related in bare outline, the average imagination can fill in the gaps readily enough. So why do you think you can smear such grisly stuff on a printed page for everybody in town to see? The first requirement of good journalism is a decent respect for the common amenities of life. That is why we try to employ none but gentlemen on this paper."

This paper, by the way, was one of the most rugged pieces of journalism this country has seen, popular, crusading, and exciting in every column. Such effects were (and are) possible without dragging in smut or gore. I recall that the editor once ordered me to write that a girl who had drowned her "love child" in the lake was "Mrs." So-and-So. He did not want the paper to refer to a "Miss" as having committed infanticide. All very old-fashioned, modernists will scoff. All dangerous, too, because it distorts the picture of life. The public has a right to know that an unmarried mother killed her child. It is a tragedy that may tend to social reform, certainly should make youth more conscious of the necessity of restraint and conformity to the rules of the moral code. Yes, no doubt, and I am not now saying that I think newspapers ought to supply husbands for unmarried murderesses, just to keep up appearances, but I do believe that editing with social objectivity is a fine art and that it is better to err on the side of suppression of filth and

rot than on the side of reckless publication. It is greatly to be hoped that the recent instance of widespread publication of human corpses does not mean that our press is going ghoulish or Havana.¹

5. Births.—A number of newspapers have dropped the practice of printing news of births. Two reasons are responsible for this ruling. First, occasionally a newspaper has been taken in by a practical joker, and second, occasionally the newspaper has printed the birth of a child to an unmarried mother. Coupled with this is the all-too-great frequency of deaths in infancy. Newspaper editors also are sensitive as to stories about birth-control movements.

6. Child Brides.—In recent years the nation seems to have had an epidemic of child brides. The printing of stories and pictures has been questioned by many earnest souls.

7. Humor.—Humor is a delicate thing. Not long ago, authorities took a New York newspaper to task for making fun of a 200-word report on the medical examination of a wart. Simple warts, these authorities said, are important to science, and not a fit subject for laughter.

Many newspaper staffs include men who are adept at writing humorous stories, but the attempts of some at humor are sad. It is the duty of the copyreader to guard against uncalled-for humor and to see that any humorous references in a story will result in making the victim of the humor laugh with the readers rather than become upset by their laughter.

One sort of humorous writing that may have repercussions is the attempt to use dialect. A young reporter, a few years ago, wrote a feature interview with a Negro from the West Indies who had come to visit friends in a Northern city. The young reporter put the quotations in Southern Negro dialect. That was inaccurate use of dialect, for the Negroes of the West Indies do not have the peculiarities of speech found in Southern Negroes, and in the case mentioned neither did the friends he was visiting. The newspaper editor had a great deal of explaining to do to a family prominent in the Negro society of that community. There is a place for dialectic writing, but it must be an accurate report of the man's speech.

8. Science, Particularly Medicine.—Reference has been made to science. This is a field that calls for expert reporting

¹ *Editor & Publisher*, Aug. 11, 1934.

and careful handling of material. Scientists generally and doctors in particular are touchy about some of the inept reporting of their work. In recent years many medical societies have established press-contact committees, whither the newspapers can turn for checking of medical facts.

One of the strong criticisms of newspaper reporting has been the tendency to represent every report of medical progress as offering a cure for some ailment. The public constantly is interested in progress in the treatment of tuberculosis and cancer, and the press has played an important part in the campaign to encourage regular medical examinations in efforts to catch such diseases early, when they are in a curable state. But the newspaper undoes much good and raises false hopes in the minds of many persons when it announces a "cure" that is nothing more than a treatment to alleviate a disease, or that has not yet been proved by application in a sufficient number of human situations. Frequently a treatment that shows possibilities fails in actual practice or does not succeed until it has been greatly refined. Newspapers should not encourage false hopes among sufferers from disease.

9. Race and Religion.—Race, nationality, and religion are touchy subjects and the copyreader should guard against unfortunate and unnecessary references in those fields. It does no good to mention under certain circumstances that a Negro committed assault, that four Italians were arrested, etc. They are all men or women, and a straight handling of the story will remove many pressures. A story is on record of a woman who shot her husband for calling her child by a former marriage a Wop. The newspaper in that city omitted the picture of the child and won many friends thereby.

10. Fairness in Controversy.—The question of fairness in news stories is ever present. The working newspaperman knows how difficult it is to get both sides of the story in a labor controversy, for example, or in many similar crises. Reputable newspapers nowadays make an effort to get both sides, but sometimes fail because of lack of time, inability to reach the leaders on one side or the other, or failure of the leaders of either side to respond to an invitation to make a statement. In a story presenting but one side, the news editor usually will ask the copyreader to see that the story shows clearly that only one

side of the story is available; under certain circumstances a line or two is carried in the story explaining the failure to obtain a statement from the other side. Similarly, the headline should make this clear.

11. Propaganda.—The suggestion has been advanced that American newspapers fed the ego of European dictators by using their names as synonyms for the nations they governed. Other authorities doubt this, but the idea brings forth the question faced by all copyreaders in this day of high-pressure propaganda. American newspapers were careful at the beginning of the Second World War to make it plain to the readers that censorship was at work, that the stories from the capital of each of the nations were bound to be biased in favor of that nation's position. Readers were asked in front-page boxes and in editorials to read both sides and draw their own conclusions.

No editor consciously permits propaganda, as such, to get into the paper. Dr. Clyde Miller, a leader in the American Institute of Propaganda Analysis, has proposed three simple tests for persons to use in analyzing public statements: Who said it? Why did he say it? What does he want me to do about it? The newspaper is serving its function if it makes clear the source and identifies the source of published statements, and clearly labels what is rumor and what can be established as fact.

The only harmful propaganda is that in which the source is veiled. As long as the public knows whence ideas stem and has an opportunity to judge what the aims of such sources are, it can make its own judgment. That, again, reaches back to the fundamental rule that there shall be authority for every statement of fact or opinion published in the newspaper.

12. Publicity.—Sooner or later the copyreader finds himself faced by certain questions concerning publicity. The publicity business has grown, and nearly every institution, movement, business, and governmental office today has on its pay roll some person or group of persons engaged in submitting to the press releases concerning the activities of such organizations.

The treatment of publicity varies among newspapers. The majority place a ban on publicity designed to sell goods, holding that the firm seeking such publicity should buy advertising. But even in this field there are stories that have news value—stories that show rise or fall in the cost of living or that announce

scientific discoveries or significant developments that may change our mode of life. Other types of releases of publicity agencies may be of real service to the public, presenting accurate information on affairs of public interest. These can be assayed by the tests provided in Chap. IV for judgment of news value.

A Guardian of Good Taste

The copyreader is the guardian of good taste. His job is to keep from publication material that might be offensive to readers, that might cause unnecessary social or economic complications, and that does not give the reader the privilege of passing fair judgment on public questions and public persons. He must protect the sick from false hopes and the weak from terror. His is the job of eliminating those details of life in the raw that are unnecessary to public comprehension of conditions, to smooth out the wording of necessary details so that they may not give offense, and to see that the public gets a square deal.

CHAPTER VI

THE COPYREADER AND THE LAW

AS THE copyreader checks the reporter's work for accuracy of fact and of language, and for violations of the canons of good taste, he also is keeping alert to eliminate material or forms of statement that might involve his newspaper in court actions, either civil or criminal. His chief concern, of course, will be with items that might give rise to actions for libel, but he also should have a working knowledge of the law regarding the right of privacy, contempt, publication of obscene matter, publication of seditious matter, publication of news of lotteries, and copyright.

Libel

While the record contains a number of notable libel suits arising out of important news stories, the most numerous causes of complaints are found in small items apparently of little importance and, for that reason, carelessly handled on the copy desk. Every story should be checked carefully.

The law of libel varies in the different states, and the copyreader is supposed to know the law in the state¹ in which he is working. In general, the principles of the laws are set forth in the following quotation from a memorandum prepared a number of years ago for the staff of International News Service by Marlen E. Pew, then editor of that service:

The libel menace is omnipresent. . . . We want as much of the truth in our reports as can be found and safely and decently stated, written in direct, honest language, not weasel words or minced phrase. . . . You are supposed to know the fundamental facts regarding libel laws, varying in the states, and faithfully strive to act within them, always writing without personal interest and certainly with malice toward none. There is only one simple rule which, it seems to me, one may adopt to

¹ A statement of the provisions of the laws of libel of the forty-eight states is given in Appendix C of "The Law of Newspapers," by W. R. Arthur and R. L. Crossman, McGraw-Hill Book Company, Inc., New York, 1940.

guide his action: In reporting, play the part of a gentleman, which means that one must write about the affairs of strangers, persons, or institutions with as much consideration of their rights and feelings as one would write concerning the affairs of friends or relatives, and we must be eager and vigilant to ascertain the facts, before and not after publication. Our object is to present to the reader an accurate reflection of life's experiences, looking to human progress.¹

The following sections offer a summary of the guiding principles of libel:

THE LAW OF LIBEL

Libel is one form of defamation. Defamation is a tort, that is, a wrong.² In defamation the right that is violated is the right to a good name.

There are two forms of defamation: Slander and libel. Slander is oral defamation.³ Libel is written, printed, or pictorial defamation.

For the purposes of the newspaper writer, libel may be defined as defamation, either written or printed, imputing to another that which renders him liable to imprisonment, or tends to injure his reputation in the common estimation of mankind, or to hold him up as an object of hatred, scorn, ridicule, or contempt.

¹ *Editor & Publisher*, Nov. 19, 1932.

² Hence all legal reference books on torts contain a discussion of the law of libel. See Appendix C for list.

³ Radio has presented a new problem in the field of defamation. Under the common law, defamation by radio would be classed as slander, but slander is considered less injurious than libel because the defamatory matter obtains less circulation than by printing. However, defamation by radio may be more widespread than defamation by the printed word, and some authorities hold that the person harmed has less chance of redress. The decision of the Pennsylvania Supreme Court in *Summit Hotel Company v. National Broadcasting Company* [8 A. (2nd) 302], in 1939, apparently adopts the newer theory that defamation by radio is a new tort with the attributes of both libel and slander, but differing from each and that liability is dependent upon the negligence factor. This theory also seems to run through recent attempts to define by state statute liability for defamation by radio. In 1932, the Nebraska Supreme Court, in *Sorenson v. Wood* (123 Neb. 348) held that defamation by radio was libel where the speaker read from a manuscript, and in a number of other cases in the intervening period courts tended to apply the standard rulings in cases of libel rather than in cases of slander. This may have been based in part on the application of the 17th century ruling in the case of *de Libellis Famosis* (5 Co. 125a) that if a written record exists, the action is in libel rather than in slander, since many broadcasts are made from prepared scripts or are recorded.

A. Slander

Slander is the first historically. Slander was first recognized in the 14th century, when English courts held certain words defamatory. Subsequently the kings' courts declared three classes of words to be slanderous *per se* or in themselves. That is, the plaintiff would not have to show that he sustained special damage as a result of the words uttered. He merely had to prove that they were spoken of him. The classes of words originally held slanderous *per se* were (1) words imputing crime that carries with it the penalty of imprisonment, (2) words imputing loathsome disease, and (3) words disparaging a man in his trade, business, or profession; and later statutes (those in about a third of the states in the United States contain such provision) added (4) words imputing unchastity to any woman or girl.

1. Words charging a person with theft, burglary, arson, perjury, murder, attempt to murder, swindling, blackmailing, or interfering with the mails are actionable *per se*. So, also, to charge that a franchise was obtained from certain officers by the use of boodle. Where the promulgation of certain anarchistic sentiments is made a felony, it is actionable *per se* to call a man an anarchist.

It is not actionable to accuse a man of an intent to commit a crime. The charge of a merely immoral offense that is not criminal is not actionable unless special damages result.

2. Words that impute a contagious or infectious disease. What diseases should be embraced under this rule is not certain, but it is probable that at the present day only those that are contagious or infectious. Leprosy or venereal disease would come under this class, but consumption would not.

3. Words damaging as respects business, profession, or trade. It is actionable to charge a professional man with malpractice or negligence, to accuse a lawyer of charging outrageous fees, to impute to him dishonesty in his profession, to call a physician a quack, to call a clergyman an unscrupulous liar, to charge a teacher with disgraceful conduct toward his pupils. Words are actionable *per se* that impute to an official dishonesty or corruption in his office or general misconduct therein or willful neglect of duty.

As to words that tend to injure one in his business or trade, the imputation must be such as to affect the party prejudicially in the business in which he is engaged. A false charge, therefore, that in respect to one person might be actionable if made of another would support no action. In the one case it would be almost certainly injurious, while in the other no presumption of injury would arise. Thus if it be said of a day laborer: "He is bankrupt," the remark, so far as his business is concerned, is perfectly harmless, while if the same were printed of a merchant or of any one to whose business a good financial standing was indispensable, the natural and probable tendency would be to inflict an injury that would be serious and might be disastrous.

Any false and disparaging statement concerning one in his trade, occupation, or calling is actionable in itself, and the person concerning whom such a statement is made, although unable to show that he sustained damage, is, nevertheless, entitled to recover. Any statement calculated to affect injuriously the credit or financial standing of a merchant or person engaged in trade is actionable, such as a charge that he is bankrupt, or has given a chattel mortgage, or has been attached, or to charge fraud or dishonesty, or to charge that he lacks business capacity. It is actionable to charge a butcher with selling diseased meat or to charge that the wares of a manufacturer are a humbug and worthless.¹

A corporation may sue for defamatory statements calculated to injure its business. A charge that half the ties in the plaintiff's roadbed were rotten was held to be such a statement.

There is an important difference, however, between defamation of an individual and defamation of a corporation. Since a corporation has no soul it follows that a corporation has no reputation or character that may be hurt by a libel. Only pecuniary damage can be sustained by a corporation.

In the case of *Heriot v. Stuart* (1796) the defendant said of a newspaper that it was the "lowest and most scurrilous paper," and that "its circulation was the lowest in its history." The first words, if applied to a man, would be defamatory, but applied to a corporation, they are not. The statement about the paper's

¹ COOLEY, THOMAS M., "The Law of Torts," §142, Vol. I, p. 485, Callaghan & Company, Chicago, 1932.

circulation, however, was defamatory since it would hurt its business. A corporation must always show that the words have caused a special pecuniary damage.

4. Words imputing unchastity to any woman or girl have been made actionable *per se* by statute in about a third of the states.

B. Libel

All words slanderous *per se* are actionable when written. But the law of libel is broader and more strict than that of slander. Many words that would not be slanderous are libelous. Thus, one may apply to another orally words of personal vituperation and abuse that would not be punishable as slander, but which if published in a newspaper would be libelous. For instance, to say orally of a man that he is a "rogue," or "scoundrel," or "vagabond," or "blackleg," or "bastard," or "adulterer" is held not to be slander; but to publish it in a newspaper would be libelous.

Any publication that tends to degrade, disgrace, or injure the character of a person or bring him into contempt, hatred, or ridicule constitutes libel. Following are other classes of words that commonly have been held libelous:

1. Words that will cause loss of respect. The case of *Peck v. The Chicago Tribune* illustrates this point. An advertisement of Duffy's Pure Malt Whiskey appeared in *The Tribune* several years ago. In the advertisement was the portrait of a woman with the words *Mrs. A. Schuman* under it. Above the portrait were the words:

Nurses and Patient Praise Duffy's.

Mrs. A. Schuman, One of Chicago's Most Capable and Experienced Nurses, Pays an Eloquent Tribute to the Great Invigorating, Life-giving and Curative Properties of Duffy's Pure Malt Whiskey.

Below the portrait appeared:

After years of constant use of your Pure Malt Whiskey, both by myself and as given to patients in my capacity as nurse, I have no hesitation in recommending it as the very bes' tonic and stimulant for all weak and run down conditions, etc.

This last purported to have been signed by "Mrs. A. Schuman, 1576 Mozart Street, Chicago."

It developed that the portrait printed was not that of Mrs. A. Schuman, but of another woman, Elizabeth Peck, who was not a nurse and who was a total abstainer from whisky and all spirituous liquors. Undoubtedly the mistake was the fault of the advertiser and not of *The Tribune*, yet the Supreme Court of the United States held the advertisement to be libel against Mrs. Peck although, as was pointed out, there was no general consensus that to drink whisky is wrong, or that to be a nurse is disreputable. It was held that the advertisement would hurt the plaintiff in the opinion of an important and respectable part of the community, even though such part be not a majority, and the Supreme Court went on to say that "If the publication was libelous, the defendant took the risk."¹

In a similar case the Evening American Publishing Company suffered a judgment for damages for a news article appearing in *The Chicago American*. By mistake it published the picture of one Rose Ball in connection with the story of the death of one Pearl M. Ball, and of suspicious circumstances attending her death, indicating that a mysterious man was with her and had been with her at a café, drinking, that there had been a quarrel, and that the girl had been sent home in a cab. She was soon afterward found dead as the result of an administration of poison, possibly a suicide. The reporter asked Pearl M. Ball's father for her picture and was referred to a photographer. By combined mistake of the photographer and the reporter, the photographer gave out a picture of Rose Ball, and it was published in connection with the article.

2. Imputations upon character in allegory, innuendo, irony, or ridicule may amount to a libel. The case of *Jones v. E. Hulton & Co.*, tried in England in 1909, illustrates the danger of innuendo. The plaintiff, Thomas Artemus Jones, a barrister practicing on the North Wales Circuit, brought the action to recover damages for the publication of an alleged libel concerning him contained in an article in the *Sunday Chronicle*, a newspaper of which the defendants were the publishers. The article, which was written by the Paris correspondent of the paper, purported to describe a motor festival at Dieppe, and the parts complained of ran thus:

¹ 214 U.S. 185, 53 L. Ed. 960.

Upon the terrace marches the world, attracted by the motor races—a world immensely pleased with itself, and minded to draw a wealth of inspiration—and, incidentally, of golden cocktails—from any scheme to speed the passing hour. . . . “Whist, there is Artemus Jones with a woman who is not his wife, who must be, you know—the other thing,” whispers a fair neighbor of mine excitedly into her bosom friend’s ear. Really, is it not surprising how certain of our fellow-countrymen behave when they come abroad? Who would suppose by his goings on that he was a churchwarden at Peckham. . . . Here, in the atmosphere of Dieppe, on the French side of the Channel, he is the life and soul of a gay little band that haunts the Casino and turns night into day, besides betraying a most unholly delight in the society of female butterflies.

The friends of Thomas Artemus Jones read the article and twitted him about it. He was not a churchwarden nor did he live in Peckham, but he brought suit and recovered almost \$8,000 damages, despite the fact that the paper printed a statement to the effect that he was not meant in the story. The judge ruled that it was not a question as to who was meant, but who was hit.¹

Irony is also dangerous. A newspaper that called a lawyer “an honest lawyer” had to pay damages.

The New York Sun lost a suit brought by Professor Triggs of the University of Chicago for ridicule in an article in *The Sun* about his writings. The article was not confined to legitimate criticism of his works but brought in personalities.

3. Cases of special damage. If libelous matter is published falsely concerning a person he is presumed to have suffered loss without proving the specific amount or the manner of loss, the amount of damages being found by the jury in accordance with the circumstances of the case and the various legal rules.

In some states a distinction is made between matter that is defamatory on its face (*libel per se*) and apparently innocent

¹ (1909) 2 K.B. 444; (1910) A.C. 20.

matter that becomes libelous when certain extrinsic facts are known (*libel per quoad*). For example, a statement that Mr. and Mrs. X, who were married two weeks ago, have become the parents of a fine pair of twins, is obviously libelous to both the parents. On the other hand, the publication merely of the fact that twins were born to Mr. and Mrs. X is libelous only to those readers who know or learn that the couple have been married but a short time. In a few jurisdictions, although it is not necessary to prove special damage in the case of a libel *per se*, such proof is required where the libel requires knowledge of facts other than those contained in the publication complained of. The English rule and the majority of the states in this country do not make this distinction, all printed defamatory matter being actionable without proof of special pecuniary damage.¹

ELEMENTS OF A PRIMA FACIE CASE IN LIBEL

1. It must not be a libel on a thing because a thing has no reputation and cannot be libeled. For instance, in the case of *Dooling v. Budget Publishing Company*,² the plaintiff brought suit for the following comment made in a newspaper.

Probably never in the history of the Ancient and Honorable Artillery Company was a more unsatisfactory dinner served than that of Monday last. One would suppose, from the elaborate bill of fare, that a sumptuous dinner would be furnished by the caterer, Dooling; but instead, a wretched dinner was served, and in such a way that even hungry barbarians might justly object. The cigars were simply vile and the wines not much better.

The judge held the words not libelous of the plaintiff; they merely condemned the dinner. In holding for the defendant, the judge declared that

Words relating merely to the quality of articles made, produced, furnished, or sold by a person, though false and malicious, are not actionable without special damage. For example, the condemnation of books, paintings, and other works of art, music, architecture, and generally of the products of one's labor, skill, or genius may be unpar-

¹ American Law Institute, Restatement of Torts, 569.

² 144 Mass. 258.

ing, but it is not actionable without the averment and proof of special damage, unless it goes further and attacks the individual.

In the present case there was no libel upon the plaintiff in the way of his business. Though the language used was somewhat strong, it amounts only to a condemnation of the dinner. No lack of good faith, no violation of agreement, no promise that the dinner should be of a particular quality, no habit of providing bad dinners which the plaintiff knew to be bad, is charged, nor even the excess of price beyond what the dinner was worth; but the charge was in effect simply that the plaintiff being a caterer on a single occasion provided a very poor dinner, vile cigars, and bad wines. Such a charge is not actionable without proof of special damage.

In the case of *Fen v. Dixie* the plaintiff was a brewer, and the defendant spoke of his beer in terms of disparagement at least as strong as those referring to the dinner. The judge said:

A tradesman offering goods for sale exposes himself to observations of this kind; and it is not by averring them to be "false, scandalous, malicious, and defamatory," that the plaintiff can found a charge of libel upon them.

Similarly, it was held not to be libelous for the defendant to say of the plaintiff: "His watches are bad." The *Missouri Fruit Grower* published a letter from a contributor in which he said that he had used the plaintiff's remedy for brown rot on peach trees and had found it disastrous. In the case of *Kennedy v. the Press Publishing Company*, *The New York World* published an article which charged that Coney Island saloons were the resort of improper characters. Kennedy owned a saloon at Coney Island. It was held that the libel was on the saloon and not on Kennedy, the proprietor. The judge, however, declared:

A libel on a thing may constitute a libel on a person. Thus, to say of a brewer that he adulterates his beer would be a libel upon him in his trade, not because of the allegation that the beer was bad, but because the language would import deceit and malpractice on the part of the brewer. It is, therefore, at times difficult to determine whether the publication attacks the person or merely the thing, and any apparent conflict in the authorities arises out of this difficulty.

A newspaper at Grand Rapids, Mich., said of a druggist that he put false labels on his medicine; that he made the medicine himself and then labeled it as if it came from Holland. This

was held libelous. It would not have been libel if the newspaper had said that it was American oil instead of oil from Holland. The case would hinge on whether the plaintiff must have known that it was American oil.

2. Words must be written of and concerning the plaintiff. No action in libel will lie unless the plaintiff can prove that the words complained of were spoken of the plaintiff, or were generally understood to refer to him. An old English case, that of *Johnson v. Sir John Aylmer*, shows that an innuendo will not constitute cause for damages if the plaintiff was the only one who thought they applied to him. In the case of *Northrop v. Tibbles* (1914) a letter was written that the plaintiff applied to herself although it made no mention of her. She was unable to show that the letter applied to her, and the court held for the defendant. On the other hand, in the cases of *Peck v. The Chicago Tribune*, *Wandt v. The Chicago American*, and *Jones v. E. Hulton*, it is shown that the defendant is liable if the innuendo happened to hit someone and the plaintiff can show that other people thought that he was meant.

MALICE

Malice is an element that seldom needs to be taken into consideration in a discussion of libel. A statement may be libelous without being inspired by malice. On the other hand, the truth published for malicious purposes may be actionable in some states. The libel on Mrs. Peck in the case of *Peck v. The Chicago Tribune* was an innocent one. The allegation of "falsely and maliciously" came from the old ecclesiastical courts and still survives in law books and in declarations of libel made by courts, although it has now been abundantly established that malice is not an essential element in establishing a case in libel.

DEFENSES IN AN ACTION

Invalid Excuses for Libel

1. That the publication was in good faith and not made maliciously. Malice is not an essential element of libel.
2. Publication by accident. The case of *Peck v. The Chicago Tribune* shows that accidental publication is no excuse.
3. Ostensible publication of a rumor and made in the course of a newspaper's business.

4. Ignorance of what employees were editing. A newspaper owner is not excused from libel on the ground that he did not know what his editors or reporters were doing.

Valid Excuses for Libel

There are four possible defenses to a libel suit: (1) To prove the published charge to be true. This is called a "justification"; (2) to show that the publication was "privileged"; (3) to prove the right of "fair comment and criticism"; and (4) to prove circumstances connected with the publication tending to show that it was not malicious or was provoked and excused by the conduct of the complainant; this is called a defense "in mitigation of damages."

1. Truth as a Defense.—To prove that the defamatory publication complained of is true usually is an absolute and complete defense.

The old maxim of the English criminal law, "The greater the truth the greater the libel," frequently quoted erroneously in this connection, has no application to actions in the civil courts,¹ and at present would scarcely be invoked even in any of the criminal courts of this country, except under the most extraordinary circumstances.²

The courts in no state, for example, will accept truth as a defense for the republication of material to the extent that it becomes persecution of an individual. It also has been held libelous to recall in after years conviction for crime of an individual who subsequently reformed. The theory of the law is that by serving his sentence a person has paid his debt to society, and by proper action since has re-established himself as a member thereof.

The Bill of Rights, in most state constitutions, provides: "In all prosecutions for libel, the truth of the matters alleged to be libelous may be given in justification." In eleven states, however, it also is necessary to prove that the truth was published with good motives and for justifiable ends. Pennsylvania, for example, requires proof that the publication was proper for

¹ The old English doctrine was abandoned by American courts in 1735 at the trial of John Peter Zenger in New York.

² SACKETT, H. W., "The Law of Libel," p. 12, Columbia University Press, New York, 1922.

public information and made without malice. In Delaware, Florida, Maine, Massachusetts, Nebraska, Rhode Island, West Virginia, and Wyoming, by statute, and in New Hampshire by judicial decision, proof of good faith must be submitted.¹

But it is not enough that the writer of defamatory articles himself know that they are true. He must be able to produce, when required, competent legal proof of their truth. What he himself has witnessed is, of course, competent evidence as far as it goes: when such proof can be strengthened by official records or other documentary proof, and by the evidence of other persons who can testify of their personal knowledge to the truth of the publications, a defense of the strongest character is presented.

But one distinction should be observed carefully, a misconception in regard to which has given rise to many libel suits that have been difficult to defend. When it is said that "the truth is a complete defense," the literal truth of the published statement is not meant, but the truth of the defamatory charge.²

For example, a newspaper publishes a report of an interview or a speech made by a candidate for political office in which he accuses a rival candidate of having obtained a position for a relative by bribery. The newspaper account gives the name of the speaker and his exact language. Should the rival candidate sue the newspaper, the publisher could not present as a defense the fact that the speaker was quoted correctly, but would have to prove that the plaintiff resorted to bribery in behalf of his relative.

Mere showing that the statement was on the authority of some other individual is insufficient to clear a publisher or a writer of responsibility for defaming a man's character.

The same applies to defamatory accusations republished from another newspaper, whether the name of the newspaper whence they are copied is given or not. Another source of trouble is republication of material from old files and clippings. Some newspaper libraries include in each file envelope a warning to reporters and editors to verify facts found in such clippings so as to avoid suits for republication of an old error that might lead to action for libel.

¹ ARTHUR and CROSSMAN, *op. cit.*, p. 220.

² SACKETT, *op. cit.*, p. 12.

To label an item as rumor may not prevent action if the rumor is libelous. A few newspapers that thrive on sensation and on gossip columns attempt to evade possibilities of suit by incorporating the essence of the rumor in a denial of that rumor by the person hit. Thus, we see such newspapers printing not "Wall Street has it that J____ N____ shortly will be ousted as chairman of the board of X Corporation," but "J____ N____, chairman of the board of X Corporation, denies that there is any friction between him and other members of the board that might result in his being ousted."

2. Privileged Publication.—The general doctrine of privilege is founded upon the view that, in the intercourse between members of society and in proceedings in legislative bodies and in courts of justice, occasions arise when it becomes necessary that the character and acts of individuals should be considered and made the subject of statement or comment, and that, in the interest of society, a party making disparaging statements in respect to another on such a lawful occasion should not be subject to civil responsibility in an action of this character, although such statements are untrue.

A privileged communication is founded upon a privileged occasion, and, strictly speaking, it is the occasion that is privileged, rather than the communication. The occasion affords the privilege of making the communication, and the same communication is privileged or not according to the occasion on which it is made.

Privileged occasions are divided into two classes with reference to the extent of the privilege afforded: Those absolutely privileged and those conditionally privileged. Absolute privilege applies only to legislative and judicial proceedings and executive acts and not to newspapers. Newspapers, however, enjoy qualified or conditional privilege. Under the protection of qualified privilege a newspaper is permitted to give accounts of judicial, legislative, or other public and official proceedings, provided that the accounts are fair and accurate and not made with malicious intent. The plea of privilege would break down if the plaintiff could show that a newspaper was actuated by malicious motives, that the report was not true, or if it was not a fair report, that is, if it was biased and gave only one side of the case.

Following are classes of conditional privilege: (a) Reports of judicial proceedings, (b) reports of legislative proceedings, and (c) reports of other proceedings of quasi-judicial or legislative nature in which the public has an interest, such as proceedings of a medical society.

a. Judicial Proceedings.—In judicial proceedings the law permits the publication of the charges made, the testimony taken and anything relevant to the case that is said by judges, attorneys, witnesses, jurors, or anyone else, that is part of the public proceedings before the court and pertinent to it. The law does not, however, permit any violation of the legal presumption that a person is innocent until proved guilty, and anything written that assumes guilt before conviction is not privileged and can only be defended on the ground that it is true and published with a good motive and justifiable end.

The privilege, as applied to judicial proceedings, is not confined to reports of proceedings in regular courts of justice, but may be extended to all inquiries before magistrates, referees, and municipal, military, and ecclesiastical bodies, and they are only to be restrained by this rule, that the application for judicial action shall be made in good faith to courts or tribunals having jurisdiction of the subject and power to hear and decide the matter of complaint or accusations, and that they are not resorted to as a cloak for private malice.

While a newspaper may publish matter of record in trials, it may not print evidence or remarks ordered by the judge to be stricken from the records. Although it may appear a hardship on the newspaper, it has been held that publication of testimony in reporting the day's proceedings in court was libelous even though the judge did not order the material stricken from the record until the day after the testimony and after publication.

Charges made in a police station or in a police court are not judicial proceedings, nor is information given out by policemen or sheriffs.

A criminal charge or other statement made by a district attorney, a coroner, a sheriff, or any other public officer is not privileged unless it is part of a proceeding that is both public and official.

A proceeding before a grand jury is not privileged because it is not public and not strictly judicial. An indictment found

by a grand jury becomes privileged when it is handed down in court and made public.

It is important to note in connection with all reports under conditional privilege that the heading of a story must be just as fair and impartial as the story. Many libel suits have been sustained that were based alone upon the libelous headings of articles where the articles themselves were completely protected by conditional privilege. No new matter can be introduced in a headline nor must the headline comment on the story. However, courts in a number of jurisdictions have held in recent years that the headline alone may not be considered as a basis for a cause in libel. Their ruling is that the heading must be read with the story itself, and is properly a part of the whole story.

The stories of trials offer frequent peril to the careless headline writer. For example, a man sues his neighbor to reclaim certain land that he alleges the neighbor has fenced off without title. The plaintiff's testimony on the first day may be accurately reported, but under the headline "Disregards Deed in Fencing Land." Later in the trial the defendant may offer testimony to show that the plaintiff was in error about the deed, and obtain a verdict from the jury. Should the defendant sue the paper for libel because of the libelous heading, the publisher could not plead that the head was privileged but would have to prove the truth of the headline, which would be impossible in the light of the jury's verdict.

In the case of *Stevens v. Samson* the defendant made defamatory remarks of the plaintiff in court. He then sent them to a newspaper. The newspaper published them. Although the report of the trial was true and fair, the court held that the remarks were printed maliciously. It was held that a newspaper must use its conditional privilege in a bona fide way.

Newspaper writers should be cautioned also against printing the irrelevant defamatory remarks of a witness or counsel. Such remarks, even if made in a courtroom, are not privileged either for the person who makes them or for the newspaper that may publish them. It has been held that a witness or a counsel is strictly responsible for any irrelevant defamatory remarks he may make; in other words, he is privileged only if his statements have some bearing on the case.

To be on the safe side a newspaper always should give both sides of the case. It is actionable to give only the evidence on one side.

It is highly important for the reporter and the editor to realize the difference between "judicial, legislative, or other public and official proceedings" and papers which have been filed as a mere preliminary to a suit. For instance, *The New York Herald* several years ago lost a suit because the story complained of was based merely on allegations contained in a complaint filed in court by the French-American Stores Company against the Lambert Dairy Company. The complaint was filed in the office of the County Clerk. Up to the time of the publishing of the libel it had never been presented to the court nor had any application, based upon it, been made to the court for any preliminary or provisional order or process.

The appellant claimed a qualified privilege in that the article complained of was a fair and true report of a judicial proceeding or of a paper duly filed in the course of such a proceeding. The opinion written by Judge Scott and concurred in by his associates said in part:

As to the publication of papers merely filed and not presented to any court or magistrate, which is the question now before us, the rule has not heretofore been declared in this State by any controlling authority. It has arisen, however, in many other jurisdictions, and the consensus of authority is that the qualified privilege of publication does not extend to such a case. [Reference is here made to a large number of decisions in various States.] The opinion thus generally held by the courts of this country commends itself to our judgment as establishing a safe and sound rule within the terms of our statute. . . .

Our conclusion upon this branch of the case, therefore, is that the mere filing of a pleading, without any submission to the court or judicial action taken thereon, does not constitute such a judicial proceeding as will give rise to a qualified privilege to a newspaper to publish its contents.

This means that if a newspaper publishes news articles based on complaints "merely filed and not presented to any court or magistrate" it must be prepared to prove that defamatory charges made in these complaints are true, since the truth would be its only complete defense if an action for libel resulted.

A newspaper cannot safely publish information based on pleadings, complaints, or short affidavits until the case has actually come to trial in court, that is, until it has reached a stage where the court has taken some action with reference thereto.

The reason for this ruling was pointed out by Judge Laughlin of the Appellate Division of the New York Supreme Court in an opinion handed down in a libel action (*Stuart v. Press Publishing Company*, 83 A. A. 475) as follows:

The reason for this limitation is that the public are not concerned in the preliminary proceedings formulating claims, causes of action, charges or defense for presentation for judicial action; that the public are not concerned in the private controversies between citizens, but only in the action of the judicial officers or tribunals thereon, and that until the judicial action is invoked the proceedings or action may be abandoned or discontinued by the parties without ever bringing the same to the attention of the magistrate, judge, or tribunal.

There are two exceptions to the rule that fair and accurate reports of judicial proceedings are privileged. These are set forth in "Newell on Slander and Libel" as follows:

The first is where the court itself prohibited the publication, as it frequently did in former days. Every court has the power of preventing the publication of its proceedings pending litigation.

The second is where the subject matter of the trial is an obscene or blasphemous libel, or where for any other reason the proceedings are unfit for publication. It is not justifiable to publish even a fair and accurate report of such proceedings; such a report would be indictable as criminal libel.

b. Legislative Proceedings.—The privilege as applied to legislative proceedings covers reports of the sessions of Congress, state legislatures, and minor legislative bodies, such as county supervisors and city aldermen. Anything said publicly on the floor of the chamber in the course of debate while the legislative body is in session may be lawfully printed, if the report is a true and fair report and provided that the publication is not prompted by malice.

The law with reference to town meetings seems somewhat uncertain. In the case of *Trebbey v. Transcript Publishing*

Company (a Massachusetts case) the court held that a newspaper could not claim protection for libelous statements in an account of a town meeting.

c. Other Cases of Privilege.—A petition to the executive or other appointing power in favor of an applicant for an office or a remonstrance against such an applicant is a publication of this character. No action will lie for false statements contained in it unless it be shown that it was both false and malicious. This rule applies to petitions, applications, and remonstrances of all sorts addressed by the citizens to any officer or official body, asking what such officer or body may lawfully grant, or remonstrating against anything which it might lawfully withhold.¹ While a report of a committee appointed by a town meeting was held to be conditionally privileged in Massachusetts, in Wisconsin it was held that an article in a newspaper relating to a matter of municipal interest, which reflected on the official conduct of a state senator, was not privileged if the newspaper circulated outside the city and senatorial district. Such a holding would seem to preclude the free discussion of matters of local interest either in the press or in public meetings. The ruling, however, was based on the general theory underlying qualified privilege, that is, that defamatory remarks are privileged only if published to those who have an interest in them. Thus libelous statements are privileged when made at a meeting of shareholders but not when published in a newspaper because they would be read by many persons who would have no interest in them.

In connection with all stories involving conditional privilege, it should be pointed out that the words *it is alleged, they say, it is reported*, etc., do not insure a paper against a libel suit. These phrases, so glibly slipped into newspaper stories, are nothing more than sham defenses. The New York statute provides: "It is no defence to an action for publishing an article charging plaintiff with a crime that the charge was made on information obtained from others."

In stories of arrests, reporters frequently will detail the arrest and then describe the crime as though it had been committed by the person arrested. The description of the crime may be and usually is a proper part of the story, but the copy editor should remove all references to participation in the crime by the person

¹ COOLEY, *op. cit.*, §158, Vol. 1, p. 546.

arrested except the initial statement that the prisoner was "charged with," etc.

However, every newspaperman frequently speaks of certain persons "who can not be libeled." In this category are persons of long criminal records or shady reputations who probably are guilty of misdeeds of which they are accused or who probably would not sue even were they not guilty, because they do not relish submitting themselves to the spotlight of court action. This conception has little weight in law, but applied in a common-sense manner it makes possible the detailed reporting of crime. Nonetheless, the danger of libel always lurks, and due care must be taken to protect the newspaper.

3. Fair Comment and Criticism.—Everyone has a right to comment, both by word of mouth and in writing, on matters of public interest and general concern, providing this is done fairly and with an honest purpose. This right is known as that of "Fair Comment and Criticism."

The right is of the utmost importance to newspaper men because a large proportion of the public of civilized communities depend to an increasing extent on newspapers and other periodicals for helpful discussion of public men and events. A newspaper has no greater right in this respect than any person in the same community, but has occasion to exercise the right frequently.

Time was, only a little more than a hundred years ago, in England, when to censure public officials and governmental policies, as is done daily in modern times, was considered criminal and seditious. Many a man had his ears cut off in England for saying infinitely less about his rulers than was said with impunity against Woodrow Wilson during his administration. Now, however, both in England and America (but not in many countries in Continental Europe) the right of fair comment and criticism is definitely recognized.

The right is not without limits. Its foundation is the benefit to the public which results from unhampered discussion of matters that are of importance to the public. While injustice can be, and frequently is, done to individuals by the exercise of this right, experience has taught that in the end the public benefits by such discussion.

On the other hand, the public cannot benefit from misstatement of facts, or from malicious or unfair comments on matters,

although the matters be of general concern.' Consequently, the law will not permit an abuse of the right and holds that the right is abused if certain requirements are not met. The law governing the right of fair comment and criticism is in a state of considerable confusion in many states, and in some respects the limits of the right are not defined with satisfactory definiteness. But five requirements may be set forth:

a. The comment must be on a matter of public interest. The public conduct of every public man (including candidates for office) is a matter of public concern. So is the management of every public institution and conduct of every public body, national, state, or municipal. An English writer has made a convenient grouping of matters of public interest under seven different heads:

- a* (1) Affairs of state.
- (2) The administration of justice.
- (3) Public institutions and local authorities.
- (4) Ecclesiastical matters.
- (5) Books, pictures, and architecture.
- (6) Theatres, concerts, and other public entertainments.
- a* (7) Other appeals to the public.

b. The words must be a comment and not an allegation of fact. It is one thing to comment upon or criticize, even with severity, the acknowledged or proved acts of a public man, and quite another to assert that he has been guilty of particular acts of misconduct. The same considerations apply where a newspaper draws from certain facts an inference derogatory to a person. The inference must be stated as an inference and not asserted as a new and independent fact. The reader must have a truthful picture of the conduct condemned, so that he may have an opportunity of judging for himself.

c. The comment must be "fair." This does not mean that it must be objective or impartial. Partisan points of view may be argued. The requirement of "fairness" means little more than an accurate presentation of the facts on which the comment is based and an honest expression of opinion with regard to those facts. Usually in litigated cases the question of whether or not a comment is "fair" has been submitted to the jury. Very

little has been done by the courts to prescribe exact limits, and, indeed, this would be a hard thing to do. The test to be applied is generally: Would any fair man, however exaggerated or obstinate his views, have said that which this criticism has said? Wide latitude is allowed to exaggeration and to erroneous opinions. But before a newspaper assigns wicked or corrupt motives for the conduct that it censures, it should be certain that such motives are at least reasonable inferences from facts known to be true. Even then it is treading on dangerous ground.

d. Comment must not be published maliciously. A comment must not only be "fair" but must have been made honestly. It must be the true opinion of the critic, and must not be published to gratify personal or other indirect motive. There are so many subjects on which fair comment may be made that it would be impossible within the limits of this article to present a representative array of examples.

e. The comment, if on a man in public office, must be confined to his official life. A newspaper cannot comment on a man's private life in order to show that he is unworthy to hold office. It has been held that all comment must be confined to actual facts in connection with his public office.

The right of a newspaper to comment on a man who is running for office with the same freedom that it can comment on a man holding office is set forth in the case of *Harris v. The Arizona Republican*. In this case the court reaffirms the doctrine that a newspaper may publish any comment on public affairs, providing it is in good faith. For instance, several years ago *The Cincinnati Post* published an article alleging that a certain man, Hallam, running for Congress, had bribed another candidate, Berry, to quit the race. Judge Taft ruled against the newspaper on the ground that it had commented on something as a fact when it was not a fact, that is, the newspaper could not prove its allegation of bribery.

It will be remembered that some years ago Theodore Roosevelt sued the editor of a newspaper in Michigan for calling him a drunkard. Although Mr. Roosevelt was a public man, the charge was held libelous. It was an allegation of fact (and untrue) and not a mere comment. If it had been true and a known fact that Mr. Roosevelt drank heavily, the editor could then

safely have stated that the habit was disgusting and unfitted Mr. Roosevelt for office.

Similarly, an English newspaper printed an article advising an actor to return "to his old profession, that of a waiter." The actor had never been a waiter, and recovered damages. The newspaper might have said with probable safety that the actor "would have made a better success as a waiter than he made on the stage."

Many persons were dissatisfied with the jury's verdict in the first trial of Carl Wanderer, of Chicago, who hired a man to shoot his wife. A newspaper might safely have criticized the verdict as a "miscarriage of justice" or "disgraceful." But it could not legally state "the jurors must have been bribed."¹ Nor is it fair comment to say that an accused, though acquitted by a jury, was really guilty, that a particular witness committed perjury.

It probably would not be libelous to say of a new novel that it is "the very worst attempt at a novel that has ever been perpetrated," even if the novel were a fairly good work. On the other hand, it would be libelous falsely to charge the author with plagiarism.

The right of comment on a book was expounded in 1808 in the famous case of *Sir John Carr v. Hood*. The judge held that ridicule and comment on a book was perfectly justifiable unless it overstepped the bounds of fact. In the case of *Triggs v. The New York Sun*, the plaintiff published matter that was not in Triggs's book and made it appear that it was quoting from his book. *The Sun* lost the case for this reason. Here, again, the court laid down the doctrine that a newspaper must not falsely accuse the author of writing what he did not write and then comment on it as a fact.

In about the year 1875 Sir John Ruskin, perhaps the greatest art critic of his day, wrote and published an article criticizing pictures exhibited in the Grosvenor Gallery in England. Referring to certain pictures painted by the famous artist Whistler, Ruskin wrote:

Sir Coutts Lindsay ought not to have admitted works into the Gallery in which the ill-educated conceit of the artist so nearly approached

¹ CALDWELL, LOUIS G., "Fair Comment and Criticism," *The Trib*, published by *The Chicago Tribune*, November, 1921.

the aspect of wilful imposture. I have seen and heard much of cockney impudence before now but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face.

Whistler sued Ruskin for libel. The only words that were considered libelous in the foregoing passage were "wilful imposture." Whistler recovered as damages the insignificant sum of 1 farthing and had to pay his own costs.¹

This English case is typical of a large class of cases in which a certain right to comment on and criticize matters of importance to the public is recognized. The entire passage above quoted is such as could easily bring the artist, Whistler, into "hate, contempt, or ridicule" with a considerable portion of the public, especially since the author, Ruskin, was so highly regarded as an art critic. Tested by the broad rule set forth in previous sections, as to what constitutes a libel, the above passage would seem clearly libelous. Yet, except as to the words, "wilful imposture," it was privileged as "fair" comment.

Henry Ford sued *The Chicago Tribune* for \$1,000,000 because of an editorial in which Ford was described as an "anarchist." *The Chicago Daily News*, at one time, suffered a judgment for damages for calling a man an anarchist, in connection with the Haymarket riots. The word "anarchist" was employed in a totally different sense in *The Tribune* editorial. In commenting on the case, Louis G. Caldwell, one of the attorneys for *The Tribune*, said:

Ford had put himself prominently forward in his fight against military preparedness and had acquired the status of a public man. He committed certain acts and made certain statements against preparedness which received wide publicity. *The Tribune* believed it to be its duty to criticise Ford's conduct because of what *The Tribune* believed to be its evil consequences to the community, threatened, as it was, with war. The editorial and news items previously published made it plain to the readers what conduct *The Tribune* was describing as that of an "anarchist," and readers were left free to form their own opinions. The size of the verdict (six cents) is a strong indication that the jury thought the position of *The Tribune* well taken, and that the word "anarchist" was a fair comment on Ford's conduct.

Example might be multiplied, but space will not permit. If the general principles above set forth are kept in mind, and

¹ CALDWELL, *op. cit.*

an honest attempt is made to comply with the four requirements, it is unlikely that actions for libel will follow. Many cases are, of course, near the border line, and a writer must depend to a great extent on his own common sense as to whether or not his words overstep the limit.

Frequently "comment" shades into "fact," and "private" matters are hardly to be distinguished from "public." The newspaperman can and should, however, be sure that he is criticizing honestly in accordance with his real opinion, and that he is not actuated by selfish or personal motives or any motive other than a desire to benefit his readers by a frank discussion of matters of importance to the public.

4. Defenses in Mitigation of Damages.—If the publishers who are defendants in a libel suit are unable to show that the defamatory publication is true or that it is privileged, then the injured plaintiff is entitled to a verdict in some amount. How small this sum shall be will depend upon how good a case the defendants can make out in mitigation of damages. The range of defenses that may be interposed for this purpose is very broad. The following may be enumerated as the most important:¹

- a. That the general conduct of the plaintiff gave the defendant probable cause for believing the charges to be true.
- b. That rumors to the same effect had long been prevalent and generally believed in the community and never contradicted by the accused or his friends.
- c. That the libelous article was copied from another newspaper and believed to be true.
- d. That the publication was made in heat and passion, provoked by the acts of the plaintiff.
- e. That the charge published had been made orally in the presence of the plaintiff before publication, and he had not denied it.
- f. That the publication was made of a political antagonist in the heat of a political campaign. The laws of several states provide for retraction of such charges within a reasonable period, but at least three days prior to election day.
- g. That as soon as the defendant discovered that he was in error he published a retraction, correction, or apology. In no state is retraction an absolute defense against libel unless the

¹ SACKETT, *op. cit.*, p. 13.

newspaper obtains a release from action for damages from the person harmed in return for retraction, but by statute in several states retraction limits damages to actual loss suffered by the plaintiff.

h. That the defamatory publication had reference not to the plaintiff, but to another person of a similar name, concerning whom the charges were true, and that the readers understood this other individual to be meant.

i. That the complainant's reputation generally is bad.

WHO CAN BE SUED?

Since libel is part of the law of torts, all the general rules of law regarding torts hold with respect to libel. It is a rule of the law of torts that the plaintiff can sue one or all of the tortfeasors. Thus the plaintiff in a libel suit can sue not only the publisher but also the editor, copyreaders, reporters, etc. Similarly, if more than one newspaper publishes a libelous article, the plaintiff can sue them all. This was actually done several years ago in the famous Annie Oakley case, where newspapers all over the United States reprinted a New York police court item to the effect that Annie Oakley, an actress, had stolen a pair of trousers to buy cocaine. Approximately one hundred suits were brought. Most of them were compromised and the plaintiff recovered about \$500,000.

In the case of *Layne v. Tribune Co.*, decided in Florida in 1933 (108 Fla. 177), Chief Justice Fred Henry Davis of the Florida Supreme Court found for the defendant in the printing of an erroneous report supplied by two news services. He wrote that "no newspaper could afford to warrant the absolute authenticity of every item of its news, nor assume in advance the burden of specially verifying every item of news reported to it by established news-gathering agencies, and continue to discharge with efficiency and promptness the demands of modern necessity for prompt publication, if publication is to be had at all." This, however, is not the general rule.

Other rulings absolve press associations of blame for transmitting libelous material if a member or a client violates specific instructions against the release of such material.

CRIMINAL LIBEL

In criminal libel the plaintiff is the state. Truth is not a defense in a prosecution for criminal libel unless the defendant

can prove that he published the truth with a good motive and for justifiable ends. The severity of the law of criminal libel is based upon the theory that criminal libel may lead to a breach of the peace.

Three important classes of criminal libel are:

1. Libels that blacken the memory of the dead.
2. Libels upon the government.
3. Obscene libels tending to corrupt public morals.

Most of these offenses are now prosecuted under other statutes. Prosecution for criminal libel is rare.

DEFENDING A LIBEL SUIT

The successful defense of libel suits depends largely upon having clear and trustworthy proof of the allegations promptly at hand as soon as the suit is brought, wrote the late Henry W. Sackett, attorney for *The New York Herald Tribune*, in his pamphlet "The Law of Libel." "The 'Answer' that the publisher finds it necessary to make to a complaint for libel differs from ordinary pleadings in this important respect—it must set forth in detail the facts that the defendant expects to prove," wrote Mr. Sackett.

For instance—The newspaper has called X. a blackmailer; X. brings a libel suit against the publishers. They seek to "justify." It will not be sufficient for them in their answer to allege that "it is true, as charged, that X. is and was a blackmailer," and then wait until the trial to bring forward proof of it. But X. has a right to know from the answer what the facts are upon which the publishers rely to establish the justice of the epithet "blackmailer" as applied to him.

Or, if the answer disclosed a defense "in mitigation of damages," as for example that the plaintiff's personal conduct was such as to induce any reasonable person to believe him guilty of the offense, any particular instances of such conduct on the plaintiff's part that the publishers expect to prove on the trial must be set forth explicitly in the same manner.

The putting in of a good "answer" is therefore frequently more than half the legal battle and sometimes the whole of it.

Any metropolitan newspaper that deserves the name finds itself compelled every day to publish matter that is defamatory in character. Otherwise there would be no journalistic records of crimes or of a large part of the other occurrences in which the public is interested. The publisher's concern in that particular is a double one—that whatever

of that nature is published in his newspaper should be true or privileged and that there should be clear proof of the truth or privilege.

Every newspaper writer frequently finds himself called upon to deal with such matter. If it is the report of a trial in court, or if the writer finds that it is "privileged" under the statute in any other way, he need have regard, so far as his report is concerned, to three points: (1) That the judicial or official proceedings have already begun; (2) that his report of the testimony, etc., or synopsis of the sworn papers is fair and impartial; and (3) that he knows where he can put his hands upon the official records to sustain the privilege at any time.

If the matter is defamatory and not privileged in any way, then the utmost care before publication with regard to the proof of its truth will be the only safeguard against libel suits.

The publication of such matter upon the authority of any person's mere word, however truthful, trustworthy, and careful that person may be believed to be, will always be attended with danger. The statements may be entirely true, and yet the giver of information when called upon may not be able to furnish the proof. If he is, probably he could furnish it as well before as after publication.

The only absolutely certain way for any newspaper writer to avoid risks of this sort is for him to offer for publication such defamatory matter only as he can sustain by his own testimony as witness or of which he has seen the proofs before writing the article.

Many newspapers post or publish in their style books a set of specific suggestions for avoiding libel. A rather complete statement of the principles set forth above is contained in the following "Don'ts for Reporters and Copyreaders" prepared by Robert M. Baxter, of *The New York Herald*, and published in *Editor & Publisher*, Sept. 3, 1921:

DON'TS FOR REPORTERS AND COPYREADERS

Don't give the wrong address in a criminal accusation. Don't forget that a person may be held up to contempt, ridicule, or hatred by means of a cartoon. That a person can sue for an attack on his reputation.

And don't forget:

That if a person's character is attacked in a newspaper that person may reply in kind without being liable.

That the owner of a newspaper is responsible for all matter that appears in his publication.

That you cannot jest away the reputation of any one and be safe from a libel suit.

That if you put a reputable merchant's name in a column entitled "Under Bankrupt Act," or "Dissolution of Partnership," or "Meeting of Creditors," that person may sue.

Don't forget that a retraction does not excuse defamation.

That printing the name of the authority for a story, or giving the source of a story, will not save the publisher from responsibility.

That the words "it is reported," "rumored," or "alleged" will not protect the publisher.

That in using a fictitious name the language of the text must be so worded that the one with a similar name cannot identify himself as the person intended.

That the plain ordinary meaning put upon the article is the construction when a libel is read into an article.

That the good or bad intention of the writer does not enter into the question of whether an article is libelous or not.

That criticism never imputes or insinuates dishonorable motives—unless it can be proved.

That criticism should deal only with such things as invite public attention and must not follow a public man into his private life, or into his domestic affairs.

That criticism attacks a man's work, not the man.

That to say an author is illiterate, uncultured, coarse, and vulgar, or that his ideas are sensational, absurd and foolish, is actionable.

That a reporter may detail the arrest of a person, as that statement is true as a fact and is justified.

That the arrest of a person by the police is not a proof of guilt. That a prisoner, if he admits to a reporter that he is a thief, cannot afterward sue for damages although he later retracts and proves his innocence.

That in the trial of a member of the police department, evidence, or any defamatory accusations brought out, is news and would not be libelous, as the trial is public and official and therefore privileged.

That news from a coroner's investigation is not judicial, nor privileged.

That as the investigations and conclusions of a detective are not "a judicial or other public and official proceedings," there is no privilege, and the plaintiff can recover damages.

That the greater the circulation of a newspaper, the greater the offence.

That undue haste in rushing "copy" may cost the paper thousands of dollars.

That publishing a newspaper is only a private business.

That the law does not admit the press has a duty or is obliged to gratify a public taste for scandal and gossip.

That a newspaper has a right to discuss matters which relate to life, habits, comfort, happiness, and the welfare of the people.

That there can be no greater libel than falsely to accuse a person of being a criminal.

That accuracy must not be sacrificed for speed.

Right of Privacy

Whereas the law of libel concerns the damage done to a person's reputation by untruthful statement, the right of privacy concerns protection against damage to his feelings through publicity. The doctrine of right of privacy has developed since 1905, with positive protection offered by judicial decision in California, Georgia, Kansas, Kentucky, Louisiana, Missouri, and New Jersey. New York has a state statute forbidding the publication of photographs of persons in advertising without their consent, but the courts have refused to apply the principle to publication of photographs in news columns.

The question of privacy enters most often into consideration of the publication of photographs, although in California (*Melvin v. Reid et al.*, 1931, 112 Cal. App. 285, 297 P. 91) the court denied justification for publication of the unsavory past of a woman who subsequently reformed and was married. Nowhere does the law prohibit the taking of photographs of persons or events that are the legitimate object of news. Most criticism arises out of the coupling of innocent persons with relatives or friends accused of crime, through publication of their photographs with the photographs of the accused. In general it might be said that a newspaper that follows the ordinary rules of good taste seldom will find itself in conflict with customary conceptions of the rights of privacy.

Contempt

Punishment for contempt is a weapon against obstruction of the true course of justice. Thus, a newspaper reporter or editor might find himself cited for contempt for publication prior to a trial of the evidence that attorneys for either party intended to offer, or for commenting on actions in connection with the trial until a verdict has been reached and judgment rendered. Despite

the suggestion in some areas, notably in California, that the judicial process should not be considered ended until the last court of appeal has rendered a decision, the rule in most states is that a newspaper may comment after a verdict and the granting or dismissal of motion for appeal or rehearing.

In its decision in *The Los Angeles Times* case (Dec. 8, 1941) the Supreme Court of the United States tended to clarify the confusion as to when a newspaper may comment. *The Times* had commented editorially on a case between the time of the jury's verdict and the passing of sentence. As long as such comment did not offer a "real and present danger" of obstructing justice, the court said, the newspaper had a right to comment. Thus, it cast aside the doctrines of "reasonable danger" and of withholding comment until all avenues of judicial appeal had been exhausted, pointing out that cases may await action on appeal for months and even for years. Such delay, the decision held, interfered with the constitutional right to comment while a case was still a matter of public interest.

Two decisions during 1941 upheld the right of newspapers to criticize the actions of a judge. The Missouri Supreme Court freed *The St. Louis Post-Dispatch* of contempt for its comments on the dismissal of an action, and the Mississippi Supreme Court cleared Frederick Sullens, editor of *The Jackson Daily News*, of contempt for his criticism of a judge's statements in connection with certain liquor and gambling trials.

1. Proceedings in the Court.—A judge has complete authority over the conduct of his court, and under such authority may forbid the taking of photographs in court, may order certain records to be sealed, certain cases to be heard in chamber, and irrelevant remarks or incompetent testimony stricken from the record, but he can not forbid publication of relevant testimony made a matter of record in open court. A newspaper may fall into contempt, however, for publication of matter ordered stricken from the record or of facts not produced in testimony.

2. Grand Jury Proceedings.—Reports of the proceedings of grand juries may not be published, nor may the findings of such grand juries until they are handed up in open court. However, a newspaper can not be held in contempt if it publishes information obtained from outside sources or from sources other than records that a judge orders to be sealed.

Obscenity

The statutes of the United States forbid the publication of obscene, lewd, lascivious, filthy, or indecent matter. The last two terms were added to the original statute, which contained the words "obscene, lewd, or lascivious material," which has been defined as material tending to "deprave or corrupt" the minds of readers. The Federal statutes do not apply to reports of trials, but statutes in many states do. Here, again, the rule of good taste rather than any legal principle is a safe guide.

Treason

A Federal statute enacted June 15, 1917, prohibits the publication in wartime of false reports of military or naval movements tending to give comfort to the enemy, material contributing to insubordination or obstructing enlistment in armed forces or advocating treason or insurrection. In general, even in times of peace, no one may advocate change in personnel or form of government except by "sober act of all the people at the polls or by act of their representatives in Congress."¹ At no time may an alien advocate change in the American form of government. In the world wars, the American press co-operated in limiting publication concerning troop movements, production, and war plans. The espionage and "trading with the enemy" acts of 1917-1918 and the less sweeping war powers act of Dec. 17, 1941, implemented censorship.

Lotteries

Newspapers vary in their policy of printing the news of drawings in lotteries, such as the Irish sweepstakes, and the news of awards of door prizes by lot, and the results of bingo, beano, and similar parties. The Federal statute (United States Code, 1926, Title 18, Section 336) states this definite prohibition:

No newspaper, circular, pamphlet, or publication of any kind containing any advertisement of any lottery, gift enterprise, or scheme of any kind offering prizes dependent in whole or in part upon lot or chance, or containing any list of the prizes drawn or awarded by any such lottery, whether such list contains any or all such prizes, shall be deposited or carried in the mails of the United States or be delivered by any postmaster or letter carrier.

¹ ARTHUR and CROSSMAN, *op. cit.*, p. 418.

Thirty-five states have similar prohibitory statutes.¹ The enforcement of the Federal statute has been primarily against the advertisement and conduct of lotteries, but from time to time the Postmaster-General has warned against the publication of lottery news. Usually, however, the Post Office takes little notice of the publication of news stories of the winnings in lotteries, although the prohibition against such publication is specific.

However, there is a better reason for the elimination of such material. Various forms of lottery, such as bank night, have been used by theatres and other enterprises to build audiences or sales. Such may not be advertised. But the operator of such enterprises, particularly if he be otherwise engaged in legitimate business, wonders why such advertising is denied to him when the news columns contain accounts of the results of lotteries conducted at church fairs, charity bazaars, and similar events.

Copyright

The law of copyright little concerns the copyreader. In general he should know, however, that copyright protects the form rather than the content of utterance. Courts have upheld the right to quote a reasonable amount from books and other published works for the purpose of review. The question arises, however, in quotation from exclusive, copyrighted news dispatches. Even when the paper copyrighting the article has received credit for such quotation, the courts have held that it may recover if the article was extensively quoted, but not if the facts are used in different language from that of the original dispatch.

The Copyreader's Job

Many of the questions covered by the law summarized in this chapter will be decided by executive editors rather than by the copyreader. However, the copyreader should be familiar with the law so that he may catch and submit moot points to his superiors for ruling. In the haste of daily publication editorial executives sometimes fail to check the points mentioned or fail to notice them if they do not concern the main facts of the article. Alertness by the copyreader in such cases is appreciated.

¹ SIEBERT, F. S., "The Rights and Privileges of the Press," p. 182, D. Appleton-Century Company, Inc., New York, 1934.

CHAPTER VII

TELEGRAPH COPY

THE basic principles of good editing apply to telegraph copy as well as to local copy, but the form of telegraph copy and the methods of transmission offer certain differences. The editor who handles telegraph copy, whether he is the telegraph editor of a large newspaper doing little of the actual copyreading, the telegraph editor of a small paper doing all his own editing, or an editor combining the reading of telegraph and local copy, must develop three things: (1) A system of work so that he can keep abreast of the flow of copy easily, (2) understanding of the methods of transmission, and (3) a sound news judgment.

Since the Baltimore newspapers first used the newly invented telegraph in 1844 to speed news dispatches, newspapers have used this device for transmission of news gathered by their correspondents and staff men in places outside the place of publication. Many larger papers today have telegraph lines into their offices over which come the messages of their correspondents, and such copy differs little in appearance from local copy submitted by reporters in the office of publication. Smaller newspapers depend upon delivery from the telegraph office, and such copy is in the same form as ordinary commercial messages.

Modern Press Associations

The bulk of telegraph material received in newspaper offices today comes directly into the offices on teletype machines. Originally the great news-gathering agencies, the Associated Press, the United Press, and the International News Service, provided news for only the larger newspapers. Such service required a leased wire with a telegrapher in the newspaper office to receive the report as it came over in code.

1. Pony Calls.—In time, the sending of brief bulletins by telegraph and telephone to the smaller newspapers was developed, and about 1906 Kent Cooper, then a bureau manager for United

Press and later general manager of the Associated Press, developed a method of delivering a short news report to several newspapers simultaneously by telephone. Such reports, known as pony calls, usually amount to only 15 minutes of service (1,000 to 1,500 words) once or twice a day.

The pony service still is used by a number of smaller newspapers, and some rely on a bulletin service or pony service by telegraph. The stories thus delivered are complete in themselves but briefer than those on the full-wire service, and a fast typist can take the pony call directly on the typewriter, delivering to the telegraph editor material ready for editing and sending to the composing room. This service often is supplemented by a drop-copy service. The state or regional bureau of the news association makes carbon copies of reports arriving by leased wire, and sends such copies to subscribing papers by bus, traction, or train. The pony call may provide new leads or tops for material received as drop copy.

2. The Teletype.—Development of the teletype after the First World War, which did away with the necessity of maintaining an operator on duty, and other economies effected in operation brought direct-wire service within the reach of smaller newspapers. Many newspapers with circulations of 3,000 today are receiving a wire report by teletype, which pours 3,000 words an hour into their offices for 4 to 9 hours each publication day. The teletype is used also by a number of newspapers for receiving news from their own correspondents over leased wires.

3. Using More than One Service.—Larger newspapers may receive a more complete report with three or four teletype circuits giving them upwards of 100,000 words a day. This development also has resulted in a number of newspapers subscribing to two or all three press association services to give them protection and full coverage. A number of newspapers supplement the general press association service with such specialized wire services as The Chicago Daily News Foreign Service, the Consolidated News Features, and North American Newspaper Alliance. When a telegraph editor is handling material from more than one service he faces the problem of comparing the stories each service sends, and selecting the best for his paper.

4. The Press Associations Compared.—The Associated Press, a co-operative organization, operates on the principle of exchange

of news between member papers. The material is cleared through the various bureaus, and on stories of importance a reporter from the nearest bureau actually covers the story. Because of the co-operative nature and the large membership, the Associated Press tends to give a more widespread and detailed service (though not in all states) than do the United Press and the International News Service.

The United Press and the International News Service, which are privately owned organizations serving their client papers, depend on their staff men and a large number of string correspondents to cover the news. Their coverage is not so widespread as that of the Associated Press, but is excellent on the big stories of the day. The nature of the Associated Press requires that its news reporting be factual and conservative; the competing services frequently offer more colorful and compact stories (although in recent years the Associated Press has lightened its style) and are freer to present the speculative type of political stories. To meet the demand of its member papers for more authoritative background, interpretive, and speculative articles, and for more color features, the Associated Press began in 1930 to develop its Special News Service (since Dec. 1, 1941, offered under the name Wide World Service). These articles are part of the daily Associated Press wire report, but because such material is not objective news, the Associated Press credit may not be used on them. The paper, however, could designate the S.N.S. material as coming from its own special writers.

The press association business is highly competitive, and one day one service will have the best coverage on a major event and another day one of the competitors; one day one service will be more complete than another, and the next none will offer a complete coverage, and each will have something the others lacked. Each association's daily budget fills the average paper's needs.

All services encourage the individual newspapers to make their news wants known and attempt to provide special service where possible. Regional services providing special stories of interest primarily to the newspapers in a particular area have been developed to a high degree. A large section of the Associated Press staff at Washington, for example, is engaged in the development of regional stories and the handling of special assignments for individual newspapers.

The Day's Report

All domestic telegraph stories today are laid before the editor in a form that requires a minimum of editing. The old notion of saving in telegraph tolls by skeletonizing has been dropped, partly because of the cheapness of telegraph transmission, and partly because the method frequently proved more costly in the end because of the waste of valuable time in rewriting or in filling out skeletonized dispatches.

Copy received from abroad by cable is skeletonized to the extent of leaving out articles and other unnecessary words, and combining certain words and phrases for counting as one word in determining the cost, since the cost of cable transmission is high. The editing of cable material presents certain problems, none of which, however, are beyond the application of ordinary common sense. Since the average copy editor never comes in contact with cabcialese, it will not be discussed further here. The editing of cable copy is the concern of those at the cable desks of the large press associations and on the few larger newspapers that have their own foreign services.

1. The Budget.—Intelligent editing of copy from the press associations requires first of all a knowledge of the anatomy of the daily news report. It is customary to open the circuit each day with a budget, which consists of a one- or two-line statement on each of the principal stories to be transmitted over the circuit, with an estimate of the number of words, and occasionally additional information to indicate how soon each story may be expected. Thus one or two stories each day may be marked (DEVELOPING) meaning that the story is not yet complete. From time to time during the day additional notes to the editor will inform him of new stories to be expected.

The budget serves several purposes. The news editor, having before him the telegraph budget and a similar memorandum on local stories from the city editor, can plan the allocation of space and probable play of stories for the day's paper. The play may be changed as the day progresses and new developments are reported, but with some plan in mind, the telegraph editor knows how much of the day's report he may use, and what stories the news editor is counting on for first page and top inside play.

2. Telegraph Circuits.—Each telegraph circuit has a letter designation. Thus, the trunk wire of the Associated Press linking its principal bureaus and the larger newspapers is known as A, the circuit devoted to financial news as D, and the state or regional circuit another letter such as S for the night Indiana-Illinois wire. The day's file is divided into takes, or pages, many takes limited to a single story, and some longer stories being sent in two or more takes. The takes are numbered consecutively. Thus, the budget in the A circuit would be A1, and the first story filed, assuming it is a short one, A2, etc. The take number, found in the upper left-hand corner, carries two letters beside it, showing the point whence the story was filed—WX for Washington, CX for Chicago, etc.—unless the story is filed from the general office in New York, in which instance it carries no designation. These key letters are the old telegraph call letters used to call a station or for the station to use as a signature in the old hand-sending days.

Each story carries as an end mark the initials of the operator sending the story and the time of day. The Associated Press end mark, for instance, follows this form: EBS 952AES, which means that the story was sent by an operator whose initials are E.B.S., and that he completed sending the item at 9:52 a.m., Eastern standard time. Both the take number and the sending time may be important to the telegraph editor in looking back through his file for a story that he has missed and for determining what has been missed in case there is wire or machine trouble resulting in failure to receive material or in the receiving of garbled material.

Each circuit is controlled at some central bureau, but there may be several sending points on the wire. Thus the Associated Press night service for Indiana and Illinois is sent over a single circuit controlled from Chicago. Chicago relays the major stories transmitted to it over the trunk wire. The wire is split into two circuits periodically for Chicago or Springfield to file news of interest only to Illinois papers and Indianapolis to send news of interest only to Indiana papers. Other sending points, such as Evansville, Terre Haute, and Fort Wayne, occasionally send stories originating in their territories. When a sending point has a story, it notifies the controlling bureau by message on the circuit, telling what the story is and its length, and sends

the story when the order is given by the controlling bureau. Such messages are sent during the breaks between stories; a sending point never cuts into the sending of a story except to flash some tremendous news break.

3. Arrangement of the Report.—The filing editor in control of the wire attempts to arrange the order of sending stories so that it will be of most service to the member papers. Following the budget will be the four or five principal budget stories, or at least substantial leads that might be used in early editions. The service for afternoon newspapers then usually files the principal sports stories next, because sports pages are made up early. The service for morning papers usually offers next market quotations; since the markets are closed for the day, there will be no change in this material, and market pages on morning papers are made up early. This may be followed by the principal sports stories.

From that point the filing editor attempts to give preference to the important national, regional, and state stories, offering at frequent intervals short items for filler and short human-interest pieces for boxes, bearing in mind that a newspaper is put together a page at a time, and the telegraph editor must have a variety of material to meet the needs for top stories, short items, and boxes to break the make-up for his inside pages.

Whereas the reporter on a newspaper must keep in mind only the dead line of his own paper, the filing editor has to remember that each of the papers on his circuit has a different edition schedule, and that each is entitled to the latest developments in major stories for each succeeding edition. The local reporter working on a developing story may wait until a few minutes before the dead line to write his story based on the latest information available, but the wire service must send along new leads, inserts, and adds, to keep the major stories up to the minute, and bulletins with succeeding new leads and complete stories on major news breaks during the hours of operation. The longer stories are filed as early as convenient; and, as major edition times approach, the stories usually are shorter and space is held for major bulletins or new leads. Most circuits fill in toward the end of the day with special stories or advances on major addresses and stories for release the following day, to give the editor "overnight copy."

Devices to Aid the Editor

Various symbols and directions are used on telegraph copy to aid the telegraph editor in assembling stories that of necessity must be filed piecemeal.

1. Flash.—Each of the wire services attempts to inform editors as speedily as possible of important news breaks by "flashing" the essence of the break. For example, such a flash might read: FLASH—KING GEORGE DEAD or FLASH—LOUIS WINS. The flash, which is announced by the ringing of a signal bell on the teletype, usually is repeated once. It permits the news editor to speed preparations for the next edition or for an extra edition, releasing material set and held for release, assembling and releasing cuts, etc., while he is waiting for the bulletin lead.

2. Leads, Adds, and Inserts.—The bulletin lead is the first paragraph or two of the story, and is ready for editing and sending to the printer. This will be followed by short takes of one or more paragraphs, slugged successively FIRST ADD BULLETIN LEAD, SECOND ADD BULLETIN LEAD, etc. As the story develops there may be inserts or corrections sent. Each bulletin add carries a pickup line, the last word or three or four words of the previous take, preceded by a row of dots or x's; each insert carries cue lines, one at the beginning giving the last few words of the paragraph ahead of the point of insert, and at the end the first few words of the paragraph to be picked up. These cue lines are important, because sometimes an insert kills a paragraph or two of previous material.

Later in the day the story may be rewritten to provide a more workmanlike article or to include new facts. A new lead thus might be slugged SECOND LEAD LONDON AIR RAIDS, and at the end would give the pickup line, showing how far down the old story is to be killed. On a story changing from hour to hour, there may be, in the course of the day, as many as four or five leads and sometimes more. Sometimes the new lead will end with the notation NO PICKUP indicating that the new story is complete in itself and all previous matter is dead, or it may end with the notation PICKUP AVAILABLE, meaning that the editor may add to the new lead as much of the previous matter as his judgment dictates.

The following is a typical example of a story transmitted in the manner described above:

s68

FLASH—MAYOR JONES OF EVANSVILLE KILLED IN AUTO CRASH
JR852ACS

s71

BULLETIN

PRINCETON, IND., MARCH 10—(XP)—MAYOR THOMAS JONES OF EVANSVILLE WAS KILLED AND TWO OTHER PERSONS WERE INJURED IN A COLLISION OF TWO AUTOMOBILES ON ROAD 41 NEAR HERE TODAY.

THE INJURED WERE ALVA MORGAN OF EVANSVILLE AND ELEANOR SMITH OF PRINCETON.

JR901ACS

s73

BULLETIN MATTER

PRINCETON FIRST ADD MAYOR JONES KILLED X X X SMITH OF PRINCETON MR. MORGAN AND MISS SMITH WERE TAKEN IMMEDIATELY TO THE PRINCETON HOSPITAL.

MR. MORGAN AND MAYOR JONES WERE EN ROUTE TO TERRE HAUTE WHERE MAYOR JONES WAS TO SPEAK TODAY AT INDIANA STATE TEACHERS COLLEGE. AS THEIR CAR, WHICH MR. MORGAN WAS DRIVING, APPROACHED A CROSS ROAD FIVE MILES SOUTH OF PRINCETON, THE CAR DRIVEN BY MISS SMITH STARTED TO TURN INTO THE MAIN HIGHWAY.

THERE WERE NO OTHER PASSENGERS IN EITHER CAR.

JR910ACS

s74

EDITORS—STATE OBITUARY NO. 173 OF MAYOR JONES IS HERBLY RELEASED.

JR911ACS

s81

EDITORS:

TO COVER DEVELOPMENTS THE FOLLOWING MAY BE INSERTED IN BULLETIN MAYOR KILLED PRINCETON, AFTER THIRD GRAF ENDING X X X PRINCETON HOSPITAL.

THE HOSPITAL REPORTED THAT MR. MORGAN'S CONDITION WAS CRITICAL. MISS SMITH WAS SAID TO BE SUFFERING FROM SHOCK AND SUPERFICIAL CUTS AND BRUISES.

MR. MORGAN AND MAYOR JONES ETC., FOURTH GRAF.

JR943ACS

s103

FIRST LEAD MAYOR KILLED

PRINCETON, IND., MARCH 10—(XP)—MAYOR THOMAS JONES OF EVANSVILLE WAS KILLED INSTANTLY AND ALVA MORGAN, AN ATTORNEY OF THAT CITY, DIED OF INJURIES SUFFERED IN THE COLLISION OF TWO AUTOMOBILES ON ROAD 41 SOUTH OF PRINCETON TODAY.

MISS ELEANOR SMITH OF PRINCETON IS IN PRINCETON HOSPITAL SUFFERING FROM SHOCK AND SUPERFICIAL CUTS AND BRUISES.

MR. MORGAN AND MAYOR JONES, ETC., FIFTH GRAF.

JR1130ACS

3. Other Types of Running Stories.—Occasionally a story comes in marked PRECEDE. This usually is a report of a new development from a place different from the point of origin of a prior story. For instance, suppose Col. Lindbergh were making a flight of national interest from Newark to Washington. The story from Newark would give the details of the beginning of the flight, under a Newark date line. Some time later might come a story under a Washington date line, marked PRECEDE NEWARK LINDBERGH, announcing Col. Lindbergh's arrival at Washington and any interesting data on the flight. This precede would be used as a lead, with the Newark date line used as an add or follow.

Not all important stories are so complicated to handle as the foregoing discussion indicates. It is practice on the story of the day's work of Congress, for instance, to file a story early for first editions of afternoon papers. This may be little more than a rewrite of the morning paper story, in which case the Associated Press, for example, would slug it CONGRESS (PMS). As Congress goes into session and proceeds with its work, new leads, adds, and inserts will come along, bringing the story up to date. Occasionally there will be an OPTIONAL LEAD filed. This will be a new lead that might appeal to certain editors as giving the story more local interest in their territory.

4. Hold for Release.—Frequently the press services send material in advance for later release. The telegraph editor may receive near the beginning of his day's work a story on the President's message to Congress, for example, to be used in late editions after the President has spoken. Sometimes such a story carries an automatic release, that is, an order that the story may be used after a certain time. In other cases they bear the

notation HOLD FOR RELEASE or HOLD FOR RELEASE EXPECTED ABOUT 1 P.M.

5. A.P. Symbols, Slugs, and Kills.—In addition to the words FLASH and BULLETIN, the Associated Press frequently slugs stories 95, which means that the story is important, but the information is in hand so that the story can be sent in one piece instead of in a series of bulletins. Sometimes stories are marked ATTENTION BLOOMINGTON, meaning that the filing editor believes that the story is of particular interest to Bloomington. Occasionally a story comes through marked INDIANAPOLIS ASKED, meaning that the editor of the paper at Indianapolis has asked for coverage and this is the story he is awaiting.

The types of corrective procedures have been explained. The Associated Press sometimes marks corrections as NEWS CORRECTIONS, indicating a correction of error of fact, faulty constructions, or undesirable expressions, or TRAFFIC CORRECTION, indicating change necessitated by an error in sending. The Associated Press also uses a message asking elimination of stories not libelous or dangerous, but objectionable on the ground of triviality, fundamental error, or bad taste. The mandatory kill is used to stop publication of material libelous or patently false, and such an order must be followed by the editor. The reason for the kill usually is given thus:

BULLETIN KILL

CHICAGO—KILL STORY JOHN SMITH ARREST. SMITH NOT ARRESTED.

This will be followed by a longer note to editors explaining that a mandatory kill has been transmitted and calling their attention to the necessity of obeying the instructions.

6. I.N.S. Signs.—International News Service uses the term BUN instead of bulletin, and stories deemed of special importance to a particular paper, or probably of interest only to that paper, are marked DIVISIONAL FOR MARION. Important corrections are slugged:

IMPORTANT CORRECTION REPEAT IMPORTANT
Such corrections, as well as flashes, usually are repeated once by this service.

7. U.P. Procedures.—The United Press prefers to spell out in full most of its instructions or aids to editors. It uses the full word BULLETIN, for example, rather than BUN or BN. Adds

are slugged ADD BRITISH-AID WASHINGTON (BEAL) . . . BUSINESS, giving the slug line for the story, the writer, and a single word to indicate how the take to which it is to be added ends. The United Press pickup line is a separate line reading (PLS PICKUP 3RD PGH "BERLIN SAID THAT BRITISH").

The corrective messages usually are presented in this form:

EDITORS

IN 5TH PGH BRITISH—AID WASHINGTON (BEAL) PLEASE MAKE READ . . .

8. Messages.—In addition to news dispatches, the press services also send on the circuit messages of various sorts necessary in the carrying on of their business. The Associated Press marks urgent messages 95; messages to be read by editors at all points, 17; messages relating to market reports, 97; and private messages for an individual editor of the service, 69. The 69 message, seldom used, is sent in upper case or code and must be decoded. In offices large enough to warrant a machine attendant to tear the copy from the machines and distribute it to the editors, the attendant usually has instructions to eliminate all messages except those intended for editors on the paper he is serving. Some messages are sent to individual papers or to individuals on those papers. Such a message might be marked EASTON or ON, which is the code abbreviation for Easton, or it might be marked ON (MR. MERRILL) indicating it is for Mr. Merrill at Easton.

9. The Teletype Misbehaves.—The teletype machine has been constructed to keep the process of sending as simple as possible. The number of type bars is fewer than that on a typewriter, because only capital letters, points, and figures are used. Each bar contains a capital letter and a punctuation point or a figure. The machine shifts for points or figures, instead of for capitals as a typewriter does, thus eliminating the additional keys required for such characters on a typewriter. Occasionally a machine jams and does not shift for figures or points, in which case the editor finds letters where figures or points should be, or it fails to shift back after recording figures or points, in which case the message is typed in points or figures (code, as it is called frequently). If only a word or two appears thus, the telegraph editor is expected to correct it, but if a whole story is garbled,

the sending point usually will send a substitute story. With the standard code chart, it is possible to decode points and figures into letters quickly or to decode letters into figures where the machine has failed to shift for figures. The standard code for teletypes, showing the letter and point or figure on each key, follows:

- ? : \$ 3 ! & £ 8 ' () . , 9 0 1 4 ' 5 7 ; 2 / 6 " A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Here is an example of a garbled line and of the way it would read if decoded:

5£3 043'8\$3,5 59\$-6 &-;3 5£3 ?4858'£ 51 \$3'549634'.

THE PRESIDENT TODAY GAVE THE BRITISH 51 DESTROYERS.

Continued reception of garbled copy or failure of the teletype to print at all (unless a clear or waiting signal has been transmitted indicating that the circuit is being held for copy) would indicate that the machine is out of adjustment or that there is trouble in the circuit outside the office. The telegraph editor can test this by turning on the spare machine available. If it receives copy all right, the fault is in the machine; if it fails to receive, the trouble is in the circuit.

In either case the trouble should be reported. The Associated Press owns and maintains its machines. Some larger offices have a mechanic attendant, and in smaller offices an employee of the mechanical department has been instructed in the ordinary care and adjustment of the machine. The traffic department of the association checks the machines periodically. Instructions are posted in each office giving the points to which trouble may be reported by telephone—usually to the test board of the telephone or telegraph company maintaining the wire or direct to the nearest traffic office of the association. The United Press and the I. N. S. lease their machines from the telephone company, which maintains them, and trouble is reported direct to the nearest test board of that company.

If the whole circuit fails to receive copy, the association will transmit reruns on material missed as soon as the trouble is corrected. If a single paper fails to receive copy, the association will transmit a rerun within a reasonable time if the loss is not too great. If a considerable amount of copy—say, a half hour

or more—has been lost, the nearest bureau may transmit a schedule of the items lost and ask the telegraph editor to indicate which he wants rerun, or it may send the copy by bus or train as drop copy is delivered. Sometimes, in case of a long failure or poor transit service, a special wire may be set up and the lost copy rerun on this special wire to the spare machine. In situations of this kind the take numbers and sending time are valuable to the editor in determining how much he has missed.

The Telegraph Editor at Work

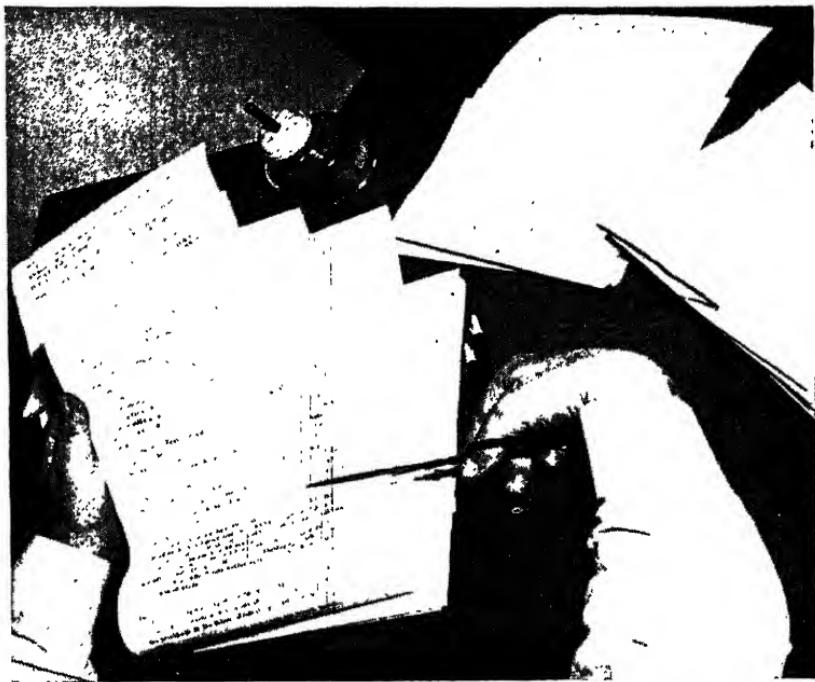
Each telegraph editor (Fig. 2) must develop for himself a plan of work. Stories not suitable for his paper must be discarded immediately on receipt; developing stories, usually those of principal news events, must be laid aside to be edited as near to the dead line as the production situation will permit, and other stories must be held a reasonable time to see if there will be room for them. While he is doing this, the telegraph editor must be providing his share of the flow of copy to the composing room and must keep the material on his desk in such order that he can find what he needs quickly at any given time.

1. Sorting the Copy.—A good telegraph editor in action works something like this. At his right hand is a spindle hook for “spiking” discarded copy. Copy on this hook should be spiked in an orderly manner, take numbers and guidelines up, so that he can go down through the material on the spike quickly looking for something he may have missed. It is helpful to fold page-length stories once. The editor scans each batch of copy as it comes from the machines, preferably cutting the sheet as he reads, to separate the stories. Some he spikes, the big stories he folds and places face up at his right hand, and secondary stories that he may use or expects to use for inside pages he places at his left, and smaller items suitable for fillers he usually heads as he reads.

He will fold together all stories dealing with the European war, for example; all stories dealing with Congress, etc.; so that he has at most four or five bunches of copy in the right-hand pile. As new leads and adds and inserts arrive he may, if rushed, fold those into the proper pile, or he may make the changes in the stories at once, so that each piece of copy is up to date. He

should make these changes at the earliest opportunity to save time at the dead line.

2. Keeping Copy Moving.—Early in the day the telegraph editor will work from the left-hand pile. As the dead line approaches he will forget the left-hand pile and turn his attention



(Photograph by Paul Shideler.)

FIG. 2.—The telegraph editor examining copy just taken from the teletype machine. On the spindle hook at the right are stories that he has rejected. The pile next to the spindle hook contains the big stories that eventually will find their place on Page 1, and in the pile at the left are secondary stories that he will edit as needed for inside pages.

to the stories in the right-hand pile. He must judge how long the editing is going to take for each story, and how soon production demands that each be in the composing room. He will edit each of the important stories in turn, so that in the last few minutes before dead line he will have only the one or two really important stories to be finished up for the edition at hand.

The plan of work outlined above is for the telegraph editor on a small paper. It envisages his doing both the jobs of

selecting and of editing. The plan is quickly adaptable to the telegraph editor who has associated with him one or more copyreaders. He works in the same way, but edits only a few stories himself, passing over to his associates a story at a time from the pile on which he is working at the moment.

Editing the Copy

The actual editing of telegraph copy presents no real problems as soon as the copyreader learns two things: (1) Writers for press associations may err in fact and in expression exactly as reporters on the local staff, and should be edited with the same care, and (2) news judgment must be as keen in editing telegraph as in editing any other type of copy. As Tom Hanes, managing editor of *The Norfolk Ledger-Dispatch*, expressed it in addressing the Virginia Press Association:

One of our biggest headaches is caused by desk men who suffer from the delusion that the wire stuff is sacred. Instead of playing up subjects that actually interest them, they headline stories that other newspapers are headlining because other newspapers are headlining them.

In justice to the wire services I must say that they cover everything well in the first few paragraphs, but your average telegraph editor can't believe it. He can't bring himself around to chopping up those precious pieces. He'd rather give you a lot about one thing instead of a little about everything.¹

1. Edit for Local Interest.—A newspaper is edited for the persons in the community in which it circulates; the report of a wire service is edited with a view to serving the needs of all clients or members—large papers with space for extensive stories and small papers with limited space; papers with a special interest in some one story, and papers with an interest in a number of short items.

No newspaper would consider printing every word sent to it by a wire service. The telegraph editor in choosing items must keep in mind his readers and his space. He must realize that the average reader prefers brief dispatches and a wide variety of them, while the specialized reader wants details. The latter class of readers will take the metropolitan paper that gives such detailed coverage.

¹ *Editor & Publisher*, Aug. 7, 1937.

To illustrate. As this chapter is being written, warfare is being carried on on a wide front. Each press association will lay on the desks of the papers it serves stories with London, Berlin, Vichy, and Rome date lines, and stories originating in the Balkans, in Greece, in Africa, and in the Far East. These stories will vary from two or three paragraphs to a column or more in length. In addition, the high lights of these stories will be summarized in an undated lead. The undated lead on the war story is written by experts on foreign affairs in the New York offices of the press associations from the material in the detailed stories. The undated roundup or summary on a widespread flood, a national election, or some similar story may be written from the detailed dispatches by a top-notch rewrite man in the key bureau directing the coverage of the event.

The largest newspapers may use all the stories in detail. Papers with somewhat less space may use all the stories, but with each closely edited. The smallest newspapers may content themselves with the undated lead, or perhaps on a given day the real news of the conflict centers at one of the world capitals and the story from that point is used, with the undated or part of the undated as a side story or as a follow.

It is up to the telegraph editor to evaluate the story, and weld together, either into one story of three-quarters of a column or so or in a cluster of four or five short stories, the facts necessary for the reader's understanding.

2. Look for the Local Angle.—The telegraph editor may find a murder story that is worth half a column or more to the newspapers in one end of his state, because it was in a town in that locality, but to his readers 100 or 200 miles away a quarter of a column or a paragraph may be sufficient.

Another story, say one concerning the granting of Federal money for public works, may carry as the lead the statement of the number of projects and their total value, but the real interest may be in a grant for a new storm sewer in the paper's own town. In this instance, the telegraph editor would do one of two things: (1) Refer the story to the city desk to be rewritten as a local story, or (2) rearrange it to put the local project in the lead.

The telegraph editor is expected to be alert for state and national stories that may have local angles. Sometimes such a story may be rewritten from a local angle. Again, the local

material may be written by the local staff to run as an add or "shirttail" to the wire story. He may see more possibilities in the story laid down than the filing editor saw, and may request the news service to supply him with additional information. At other times he may be aware that the service has not filed a story in which he knows his paper is interested, in which case he requests the story from the service.

3. Local Correspondent for the Press Association.—Frequently the telegraph editor also is the local correspondent for the wire service supplying his paper. He is expected to keep abreast of local news and to see that it is forwarded by mail or wire to the association. If the service requests coverage on a specific local story he is expected to supply it promptly.

4. Using Two Services.—If a newspaper is using two or more wire services, the editor is faced with the problem of avoiding duplication of stories, and of selecting the best story submitted. He may find on a big story that one service covers some phases thoroughly and that another covers the other phases. In that instance, he may combine the stories by using the more complete or more interesting story as a lead, and the other story as a follow. In so doing, however, he should edit both stories carefully with a view to avoiding unnecessary duplication.

On occasion he may find the story of one wire service fairly complete except for one or two points. These points as reported by the other service may be interpolated as a parenthetical note with credit to the second wire service. Under no circumstances, however, should the material of one wire service without credit be edited into the story of another wire service with credit. Occasionally when stories from two services are both weak an editor may combine the material as a special dispatch without credit to either service or credit it as *The Omaha World-Herald* does, "Compiled from Press Dispatches."

The embryo copyreader often has the erroneous idea that wire copy is so sacred that it may not be changed except for casual editing to make it conform to style. The only restrictions of the services are that, in editing, revamping, or rearranging a story, the facts may not be changed, and that facts not carried by the service may not be interpolated under that service's credit.

5. Watch Release Dates.—Services also have hard and fast rules against the breaking of release dates and against the use of

material "out of hours." The Associated Press, for example, prepares separate reports for afternoon and for evening newspapers. The services overlap, but an afternoon newspaper may not pick up from the late afternoon report material plainly marked for the service for the morning papers of the following morning. It may use that material the following day.

The Associated Press allows two exceptions to that rule. One is for EOS (Extraordinary Occasion Service). Such service is provided for news events of the first importance, such as the declaration of war, the accident to the airship Hindenburg, etc. This is the type of news on which newspapers frequently issue extras. If a morning newspaper client receives a report marked EOS it is supposed to notify the afternoon member in the same area, so that that paper may issue an extra if it desires, and vice versa. The other exception is in the case of an important news break during the overlapping period that may be slugged FOR IMMEDIATE PUBLICATION IN AMS AND PMS.

6. Edit for Fact and Language.—The actual editing of telegraph copy presents only one difference from that of local copy. Since the copy is all in capitals, the copyreader must see that all capitalization is marked, and that a line for lower case is drawn through the first letter of a word about which there might be doubt in the compositor's mind as to whether it should be capitalized.

7. Date Lines.—Each newspaper has its own style in the use and setting of date lines. The general style is to capitalize the city of origin. Some carry the date line as part of the first paragraph, and others give it separate typographical display, setting the place of origin and the date as two lines at the right side of the column immediately preceding the story. A number of newspapers in recent years have eliminated use of the date line. Such elimination increases the uniformity of the typographical appearance of the paper at the expense of losing the value of the date line as a guide to the reader in his selection of news.

If the date line is eliminated, the point of origin of the story must be edited into the story, and particularly in editing for morning papers all time references in the story must be checked to see that the days and times are in relation to the time of publication of the story and not to the original date line. Tele-

graph stories for morning newspapers are dated the day of occurrence (usually the day before publication; hence, *today* in the story would be *yesterday* from the standpoint of day of publication), while stories for afternoon papers are dated the day of publication. It would be necessary to edit for time element if the date were dropped out of the date line, as the Gannett papers and some others do.

Occasionally a newspaper finds in the telegraph report a local story that its own staff has not covered. If the telegraph copy is used, the date line is removed and at some point in the story credit to the press association is edited in. In rewriting a story as a local story it is customary to give the press association credit for the facts that it provided by the inclusion of a phrase such as "according to the United Press" or "according to a report from International News Service."

Sometimes a telegraph editor will combine two or more stories of one press service from the same city into one story. Thus, he might make a roundup story of congressional action by combining a story from Washington on the Senate and one on the House. In that case only one date line is used, the second date line being edited out.

Newspapers also vary as to the inclusion of the state in the line. The usual rule is to leave out the state or country of origin for well-known cities, such as New York, Washington, Chicago, and Cleveland. Some papers also eliminate the state designation for all cities within the state. The latter rule sometimes leads to confusion, so many papers include the state designation of all but the most important of the state cities. Always if there might be doubt as to the state of the town meant, the state designation is left in the date line.

Most newspapers have adopted the logotype or initials in parentheses (AP) (IP) (INS) in the date line to credit the source of press association stories. The Associated Press copy includes the initials in the date line, but stories considered of top importance may carry the credit line *By The Associated Press* preceding the story. Some papers prefer this style for all dispatches, but it is preferable to adopt one style or the other, because the average reader will not understand or care about the differentiation in different styles of credit. All three services now give writers credit for important stories with a line in this form:

By Lyle C. Wilson
United Press Staff Correspondent

For the sake of saving space the second line is unnecessary if the credit to the service appears in the date line; if it is used, credit should be eliminated in the date line. The special service instituted in recent years by The Associated Press carried the credit line of the writer without credit to the association until Dec. 1, 1941, when the service was designated Wide World Service. Individual newspapers were permitted to identify the writer as a special correspondent or staff writer for that paper.

8. Take at a Time.—Frequently when an important story is breaking close to the dead line the copyreader can not wait until the whole story is at hand to edit it and write his headline. It becomes necessary to edit the story a take or page at a time as it comes to his desk, numbering the takes in proper sequence, marking *more* at the bottom of each take, and placing an end mark at the bottom of the last take.

Some copy editors take notes for the headline as they read the story. This is desirable if the copyreader is editing two or three running stories at once, as sometimes occurs. Other copy editors write the head deck by deck as they handle the story, basing the top deck on the first paragraph, and adding one, two, or three decks as required from material handled subsequently. If the story is being written in the office, the copyreader may even write the head before editing the story, getting his facts by reading over the shoulder of the reporter or rewrite man doing the article. The headline may even be sent to the composing room in takes, the first bank marked with the slug line and the headline designation, and each succeeding bank marked as an add to that head with some notation as to which bank it is.

The copyreader should keep a list of the take numbers as he edits such a story, so that each is numbered in its proper order, thus preventing a mix-up or delay in the composing room. He should see that subheads are written into the story, and should watch for unnecessary duplication. This type of editing requires an absorbent mind and some experience. The experienced copyreader finds little difficulty in keeping the details of several stories in mind even to the extent of marking necessary inserts without reference to the proof.

Mail and Syndicate Copy

Frequently it is the job of the telegraph editor to edit material from the auxiliary services provided by the news associations and syndicate material. All associations provide their members or clients with a file of prepared obituaries of prominent figures in the world. This material is for release in event of the death of the person, and is prepared to add to the lead announcing the death. The Associated Press prepares its obituaries so that the first half dozen paragraphs give a general survey of the man, and this may be sufficient for the small newspaper. This material may be used for reference in preparing stories at any time prior to the man's death, but it may not be used as written, except at his death.

The various services also provide a mail service in various forms. This mail service may include stories written in advance that at the time of release may be as newsworthy as anything on the wire, and feature or seminews stories that are intended primarily for time copy to make up feature pages or to use as filler.

From syndicates come copy and mats for the material that aids the newspaper in providing counsel and entertainment. Some syndicates, such as Newspaper Enterprise Association (NEA), sell on a budget basis, providing a complete service to meet the feature and departmental needs of the average newspaper; other syndicates sell each feature as an individual unit.

A typical feature budget includes: Editorial or "Battle Page"—columns by commentators, editorials on national subjects, editorial paragraphs, short filler material such as "Quotable Quotes" or "This Day in History," and editorial cartoons; Woman's Page—authoritative articles and illustrations on style, beauty, cooking, and personalities; Sports—sport comment, personality, sports cartoon, sport statistics, how-to-do articles on hobby sports; General—long and short articles for feature pages or for filler, science articles, news pictures, maps, comic panels and strips, puzzles, fiction, and articles on hobbies such as bridge, gardening, and books. The syndicates usually meet the need for special feature displays in connection with such events as Christmas, the opening of school, etc.

Most newspapers have a number of features that appear daily or regularly on certain days. Occasional features are selected to

fill space when news is lacking. The alert editor keeps his feature content abreast of current news and hobby interests, substituting new items in his daily schedule for items in which interest has waned. Frequently syndicate material can be localized by intelligent editing.

The mail copy from press associations and syndicates presents no particular problems in editing. Again, such copy is not sacred; it must be edited against error in fact and in language, and must be condensed if necessary to meet the space needs of the paper. If the copy is in mimeographed form, it may be handled as any other local or wire copy. If it comes in printed form, it usually is arranged in several narrow columns to the sheet. It is best to clip such material and paste it up in column widths on copy paper to make it easy for the composing room to handle.

Keep the Reader in Mind

The actual editing of telegraph and syndicate copy, then, follows the same pattern that the editing of local copy does. It must be edited for fact, for libel, for taste, for language, and for news value. The physical differences between telegraph and local copy are easy to master. Telegraph copy presents a challenge to news judgment because any one newspaper can use only a small portion—perhaps 10 per cent, rarely as high as 50 per cent—of the material offered to it on the wire, although it may use every scrap of local copy obtainable. Seldom does a local reporter turn in to the desk anything that isn't worth some space, whereas the telegraph report designed to meet the needs of many papers includes a few items that are of universal interest and many that are of primary interest to certain groups of papers served and of secondary interest to others. The telegraph editor must select those things of importance and interest to the particular group of readers for whom he is editing.

CHAPTER VIII

HOW THE HEADLINE IS BUILT

THE headline of the Civil War period was nothing but a label and concealed the real story under such captions as "News Abroad" or "Terrible Tragedy"; the headline today has two definite functions: (1) To advertise the news and (2) to bulletin or summarize it.

The banner headlines and the double- or triple-column spreads advertise the paper. Their purpose is to aid the circulation department in selling the paper. While the big heads help to sell the entire paper, the smaller heads should arouse the reader's interest in the minor stories as he scans the paper.

The second purpose of the headline is to summarize the news of the day in the fewest possible words. Americans are headline readers, and they look for the big news of war, disaster, politics, and economics told in from four or five to twelve or sixteen words.

Varieties of Headline Decks

(Headlines are designed to give beauty to the printed page, making it attractive, tempting, and readable.)

Two distinct schools of thinking mark headline practices on newspapers today. Many newspapers cling to the forms in vogue for half a century, building their headline schedules with four varieties of decks: The crossline, the drop line, the inverted pyramid, and the hanging indentation. The newer school, followed by an increasing number of papers, build their schedules on two forms: The flush left and the square indentation. Sometimes the hanging indentation is used as a subordinate deck with flush-left headlines.

1. **Crossline.**—The crossline is a single line across the column, sometimes filling the full column width and sometimes left short and centered.

|FOUR DIE IN AIR CRASH|

✓ **2. Drop Line.**—The drop line is a deck of several lines characterized by a slant to the right. The most common forms are the two-part drop line, with the top line flush to the left of the column and the second line flush to the right, and the three-part drop line, with the top line flush left, the second line centered, and the bottom line flush right. A few papers use a four-part drop. Here is a two-part drop line:

**STRIKE CRISIS PAST,
DEFENSE HEADS SAY**

Some drop lines do not slant, but are set so that each line fills the full column width. Because of the crowded appearance this gives, most newspapers try to avoid it. Here is an example:

**FOUR SENATORS OPPOSE
ROOSEVELT'S PROPOSAL
FOR PACKING HIGH COURT**

3. Pyramid.—The inverted pyramid is usually a subordinate deck.

**Former Foreign Correspondent
to Address Convention
of State Bankers**

4. Hanging Indention.—The hanging indention is usually a subordinate deck. The first line is full and the others are indented at the left.

**Youngstown Official Who Quit Is
Rebuffed in His Demand to
Be Restored—Successor Cuts
Down Police Force**

✓ **5. Flush Left.**—The flush-left head may be of one or more lines, with each line shorter than the full width of the column and set against the left margin. If more than one line is used, the lines preferably are of unequal length.

Lease-Lend Bill Passed by Senate

6. **Square Indentation.**—The square indentation is used for subordinate decks with flush-left heads. Usually each line is indented one em from the left-hand margin, thus:

Youngstown Official Who Quit Fails in His Demand to Be Restored

A variation of the square indentation for subordinate decks is the bank of indented lines of unequal length, thus:

Youngstown Official Who Quit Fails in Demand to Be Restored

Headlines should be written with an eye to mechanical beauty. Each line of a drop-line head should be of about the same length to give an even step down, commonly called balance. Pyramids should be as near perfect in form as possible, the third line, for example, about as much shorter than the second as the second is shorter than the first. The flush-left heading in two or more lines is most pleasing if none of the lines is full measure and if the lines vary slightly in length; the flush-left loses much of its beauty, however, if the lines vary too much in length. Lines in both the hanging and square indentation should be even without undue spacing, and divisions at the end of lines should be avoided.

The Head Schedule

In the first chapter it was pointed out that the head of the desk will indicate on each piece of copy exactly what he wants done with it. Thus, in many cases, the head copyreader will specify the approximate length of the story. If the story is to go into a special department he will slug it accordingly. In the same way he must give directions for the kind of headline he wants the copyreader to write for the story.

Every office has a head schedule. This is simply a list of all headlines used in the paper, with the office designation for the head. It is the practice in most offices to call a head by an arbitrary name or number rather than by type specification, although a few prefer the latter.

Two general systems for naming heads are in vogue, the letter system and the number system. The former designates each head by a letter or combination of letters, for instance, A for the largest single-column head, B for the second largest, and so on. The number system designates heads by number, usually with No. 1 for the largest single-column head, etc. *The New York Herald Tribune*, for example, uses the letter system, with single-column heads designated A, B, and C, and the AA for unusual displays. *The New York Sun* uses the number system, with its largest single-column head No. 3, its next No. 2, etc. Various offices have worked out systems for designating double-column heads. Offices using the letter system may use double letters for larger heads, and those using the number system, numbers in two or three digits for spread heads. Printers generally prefer the letter system of designation, because the number often may be confused with the page numbering of an article unless the desk men are unusually careful in writing their designations, writing "3-Hed" or "#3" to indicate the head size and the numeral alone for the page number.

What Makes a Good Headline

Four important characteristics mark the good headline. Every headline must

1. Fit the space.
2. Tell the story clearly and accurately.
3. Play up in the first deck the feature of the story.
4. Preferably have a verb. It is desirable, although not necessary, that each deck be a complete sentence.

Every beginner asks, "How do you write a headline?" A listener once asked Frederic W. Goudy, "How do you design type?" His reply was, "You get an idea and draw around it." That literally is what the copyreader does in fashioning his headline. He seeks out a key word or phrase, notes the important action or idea in the story, and fashions the two together in a statement that meets the requirements set forth above. His

statement should be specific rather than general in nature, conveying the particular fact or flavor of the story, setting that story apart from all others about like events or situations.

Many persons labor under the impression that the language of the headline is necessarily forced or twisted. As a matter of fact, as will be explained in Chap. IX, the best headlines are those in which the story is told in the most natural way. Each deck of the headline is in essence a complete sentence, and the copyreader first tries to tell the story in the simplest, normal word order. If his words won't fit and he can not find proper synonyms, then he may select a different word order, but always with an eye to making the expression as natural as possible. The headline sentence differs from the sentence in the body of the story only in that certain frills are dropped and under certain conditions certain words, verbs particularly, may be implied rather than expressed—but both of those devices are used occasionally for effect in the body of an article.

Building the Headline

The technique described in the foregoing section can be illustrated by applying the four principles to a typical story. Following is a dispatch from the Associated Press:

BELGRADE, March 6—(AP).—Cheated of neutrality by armed encirclement, Yugoslavia's leaders met in urgent, hours-long conference today to decide their future while the little army of Greece cleared the terrain for battle, if need be, against the German war machine massed on the Bulgarian frontier.

Yugoslavia was faced with the decision of casting her lot with Germany and Italy or waging a hard fight at the side of Britain and Greece.

Regent Prince Paul conferred with his military and political chieftains at Dedinje Palace, and word filtered across the frontier that the Greek civilian populace was being hastily withdrawn from Thrace and eastern Macedonia—path of the threatened German march to the Aegean and Mediterranean.

Largely on Yugoslavia's decision, diplomats said, Turkey will base her own decision in regard to the German armies which also face the Turks on their Bulgarian frontier.

Should Yugoslavia choose to resist the Axis demands—a possibility which diplomats said was very slight—Turkey would be better able to resist any German push.

Weighing heavily in the Yugoslav deliberations was the fact that the country is almost entirely surrounded by Axis arms—from Albania through Italy facing Yugoslavia across the Adriatic, thence along the old Austrian frontier and through Hungary, Rumania, and Bulgaria.

Civil mobilization measures in Bulgaria went further toward putting that little German-occupied kingdom on a complete war basis. All physicians were drafted today into state service.

Bulgaria's drive against Communist sympathizers also continued. Nearly 100 persons of Russian sympathies were reported to have been arrested with great quantities of Communist propaganda leaflets, which were burned by police.

1. **Counting the Headline.**—The man in the slot designates an A head for display at the top of Page 1. The copyreader, turning to his schedule, sees that an A head calls for four decks; a three-part drop in 24-point Stymie medium condensed; a three-line pyramid of 11-point Baskerville Bold; an 18-point crossline in Stymie, and another pyramid of 11-point. The count may appear on the schedule, he may know it from experience, or he may have to count it.

Each copyreader works out his own method of counting as he gains experience in type. The basis for counting heads set in capital letters is to count one unit for each ordinary letter, a half unit for I and punctuation marks, and $1\frac{1}{2}$ for M and W.¹ Some readers count a full unit for space and some a half unit. The counting of headlines set in lower case presents a different problem, because lower-case letters are not so uniform in width as are capital letters. A system frequently used is to count all lower-case letters as one except i, l, f, r, and t, which are counted a half, and m and w, which are counted $1\frac{1}{2}$, and to count capitals as $1\frac{1}{2}$, except M and W, which are counted two, and I, which is counted one.

The chief copy editor of *The New York American* a few years ago had micrometer measurements made of principal headline

¹ Not all type families have exactly the same count. Cheltenham differs from Gothic, for instance, in that the Cheltenham H is almost as fat as an M or a W.

types, and checked the count on larger headlines by adding the widths of the letters. The composing-machine companies can provide such measurements for their faces. *The New York Herald Tribune* provided its copyreaders with a chart showing width in points of 24-point Bodoni bold, a size frequently used in the paper. The copy editor could check his head by counting points. There are 144 points in the 12-pica-em column, and a count of 146 was allowed to be absorbed in spacing. Six points was added in counting double-column heads. Type increases in height in greater proportion than it does in width, so that each size must be measured separately.

A count of letters and spaces in the problem at hand shows that the copyreader is allowed a minimum of 12 and a maximum of 14 units to the line in the first deck. He might count ten words in the second deck, but he will be safer to count the maximum units in the top line—26—writing the first line full and the other lines progressively shorter. The crossline can not have more than 19 units, and the fourth bank is identical with the first. With this information at hand the copyreader is ready to begin writing the headline.

2. The Feature of the Story.—The feature of the story should be brought out in the first deck. Since news stories usually carry the conventional summary lead, this means that in most instances the first deck of a head is based on a lead. If the copyreader finds that he is putting something in the first deck that is not in the lead, it usually is a pretty good indication that the lead should be changed. Occasionally, however, there isn't enough time to do this. As far as possible, all decks of a headline should be built on material in the first part of the story because the last paragraphs may be cut off in the make-up.

The beginner in headline writing often will find it advisable to outline the main points in his story before he begins writing the headline. A careful reading of the foregoing story brings out the following important points:

1. Yugoslavia is surrounded by armed forces, threatening its neutrality.
2. The leaders of the nation are meeting at Belgrade to decide whether to cast their lot with the Axis powers or with Britain and Greece.

3. The Greeks are preparing for warfare against the Germans on the Bulgarian border.

4. Turkey is awaiting the decision at Belgrade, because if Yugoslavia joins the British, Turkey will be in better position to resist German demands.

5. Civil mobilization and the drive against Communists are continuing in Bulgaria.

3. The First Deck.—The key word obviously is *Yugoslavia* and the key idea is *encirclement*. The problem is to express this idea in the first deck. The copyreader's first attempt might be something like this:

YUGOSLAVIA THREATENED WITH WAR AS ARMIES MASS AT HER BORDERS

The headline is unsatisfactory, because the first line counts $20\frac{1}{2}$, the second, $18\frac{1}{2}$, and the third $19\frac{1}{2}$ units—all more than the maximum of 14.

The copyreader may try next to build a head around the word *encirclement* instead of suggesting it in the attention-compelling description of "armies massed at her borders." His next attempt might read something like this:

YUGOSLAVIA FEARS ENCIRCLEMENT MAY MEAN WAR

That tells the story in a general way and comes closer to the space limits, but the head is unbalanced. The first line, with $15\frac{1}{2}$ units, is long; the second, with 12, is much too short; and the third, while counting 13, is too short in comparison to the first. Hence, the copyreader makes another attempt:

YUGOSLAVIA FACES WAR WITH REICH OR WITH GREECE

The headline is clear. It is satisfactory, except that the first line is long in proportion to the others. If "Yugoslavs," with the plural of the verb, is used, this difficulty is overcome. The headline then reads:

YUGOSLAVS FACE WAR WITH REICH OR WITH GREECE

4. The Subordinate Decks.—The copyreader is now ready to write the second deck. The second important idea in his outline is the conference at Belgrade to determine the action to be taken. The second deck might also complete the description of the situation in which Yugoslavia finds itself.

This deck will give less trouble than the first because a pyramid is easy to write since there is more leeway in space. Most pyramids are written in the natural sentence order, that is, with the subject first. Hence, the natural second deck would be "Leaders at Belgrade Confer as Nation Is Encircled by Armed Force."

The crossline offers a problem. The next two ideas relate to the preparations by the Greeks and the position of Turkey. The copyreader selects the latter as more newsworthy, and tries "Turkey Awaits Decision," which is too long. He shortens it to "Turks Await Decision."

The Greek theme then goes into the fourth deck. The copyreader writes: "Greeks Clear Civilians From Area Adjoining Bulgaria as They Prepare to Meet Germans." This is too long, so he tries again: "Greek Civilians Move From Bulgarian Front as Army Prepares for Nazis."

5. The Completed Head.—Here, then, is the complete headline:

YUGOSLAVS FACE WAR WITH REICH OR WITH GREECE

Leaders at Belgrade Confer
as Nation Is Encircled
by Armed Forces

TURKS AWAIT DECISION

Greek Civilians Move From
Bulgarian Front as Army
Prepares for Nazis

This headline illustrates the order of importance in a four-deck head. The main feature goes into the first deck. The second gives further information on this phase or elaborates for the sake of clarity. A different phase of the story is played up in the third deck. Sometimes this phase may be enlarged upon in the fourth deck, but in this instance a new phase was selected because of the many facets of this story.

Few newspapers use more than the four-deck headline, and many papers are limiting their headline display to two decks. Should a fifth and a sixth deck be used, the fifth again would introduce a new idea, and the sixth be used either for elaboration of the fifth or for another phase of the story.

The Flush-Left Headline

The flush-left headline is somewhat easier to write, because the balance required differs from that in the drop line; the only restrictions are that no line fill the column width and that the lines vary somewhat in length. A flush-left headline on the same story might read:

Encirclement May Force War On Yugoslavia

Turkey Awaits Decision
at Belgrade to Cast Lot
With Axis or Allies—Greeks
Prepare to Face Germans

The Routine Story

Stories, such as the one used for illustration, chronicling important news developments and the many stories reporting action, such as are found in automobile accidents, sports events, etc., offer a fairly simple problem to the copyreader. He is likely to find himself stumped for a live head when he faces the task of heading what in newspaper offices frequently are called routine stories, the items about meetings, addresses, and the other elements of everyday life. Most of these heads, whether the headline system is conventional or flush-left, will be one- or two-line heads, usually in comparatively small type, so that letter count offers no great problems.

Here are two examples of this type of story, with the head, in each case, as written by young copyreaders and then as revised by more experienced editors. The first:

Dr. Henry W. Greist of Monticello, Presbyterian missionary, will take part in an informal discussion with Indiana University students Thursday evening at the Westminster Inn, following a buffet supper at 6 p.m.

He served as a missionary and doctor for Eskimos along 1,000 miles of Arctic coast for 17 years in charge of Presbyterian missions in the Arctic region. He will describe his experiences in his talks.

Dr. Greist will appear at two other places while he is in Bloomington. This evening he will address a supper gathering at the First Presbyterian Church, and Friday afternoon he will speak to members of the women's association of the church and their guests, the Bloomington Council of Church Women.

The young head writer's first attempt on this story was

GREIST TO MAKE THREE TALKS HERE

Obviously the doctor's name was one of the key words in the story, but the remainder of the head is uninteresting. A few persons would recognize the name; more would recognize *Dr. Greist*, and still more would recognize the story if there were some reference to *Arctic* in the headline. Furthermore, the word *Arctic* has a suggestion of adventure that will draw the attention of others to whom the name is not familiar. *Arctic* is more specific and more important than *Three Talks*. Here is the headline after the head of the desk had revamped it.

DR. GREIST TO TELL OF LIFE IN ARCTIC

The second example is a small item about a routine meeting.

The Order of Eastern Star will initiate three new members at 7:30 o'clock tonight at the Masonic Temple.

The copy editor's first suggestion was

ORDER TO INITIATE THREE

That fulfills all requirements of a headline except that it leaves the reader in the dark. What order? he asks, if not, What three? The experienced copyreader sees the name of the organization as the key phrase—the phrase that will attract attention to the item, so he changes the head to

EASTERN STAR TO INITIATE

Headlines for the Reader

The principal purpose of the headline, then, is to attract the reader and to summarize the news. Action is preferred; hence the requirement that the head have a verb. Specific ideas are more appealing than the general, because they permit the reader to form a quick judgment as to whether he is interested in the

item, or whether it is simply another of a number of routine meetings, etc., of no immediate interest to him.

Remember that each reader stops to peruse those items that apply directly to him or to his friends, and those items that have top general-news interest. The more the headline writer can do to flag him to the items of interest to him, the more the reader will appreciate the paper.

ESSENTIALS OF THE HEADLINE

THE previous chapter explained how a headline is constructed. A more detailed study of the essential elements of the headline is necessary for the well-trained copyreader. Headlines are a powerful force requiring delicate handling to give accurate pictures of events. Individual newspapers may vary somewhat from the standards here set down, but these rules embody the best practices of the most carefully edited papers.

The Verb in the Headline

The beginner will be admonished frequently that every headline must have a verb expressed or implied. The active, bright, expressive verb gives force to the American newspaper. Without a verb, a headline is likely to be a label, that is, a general and indefinite statement. With a verb, the headline will say something concrete. For instance, in the following headlines compare

| TIRE COMPANY BRANCH |

with

| TIRE FIRM EXPANDS |

| PROBLEMS FACING
STRICKEN WORLD |

with

| STAGGERING DEBT
CONFRONTS WORLD |

with

| CAR SERVICE RESUMPTION |

| STREET CAR SERVICE RESUMED |

A reading of these headlines shows how much more effective is the headline with a verb. It is in the short 20- to 22-unit crossline, of course, that it is most difficult to use a verb. Even here, however, the copyreader could not give up too easily. In each one of the headlines quoted it was possible to use a verb by picking out the significant point of the story and expressing that in the shortest possible way.

Occasionally the competent editor may write a headline without a verb because an expressive phrase may serve more readily to attract attention than a more formal statement with a verb. For example, compare these headlines:

| SUES FOR \$100,000 |

| \$100,000 FOR LOVE |

and

| MONTH'S FIRES TOTAL 23 |

| 23 FIRES LAST MONTH |

A number of newspapers in recent years have adopted the caption type of headline, which depends on an arresting phrase rather than on a summary of the news to attract attention. Here are two such headlines from *The Baltimore Sun*:

| Arming
vs. Relief |

| 'No War'
Committee |

1. **Not Always Expressed.**—A verb may not be expressed. It may be implied. The verb *are* is understood in this head:

| THIEVES BUSY IN PARIS |

The verb *to be* is understood in this head:

| SPUD SHOW NEXT WEEK |

| Any Kansas Potato Grower
May Enter Exhibit |

The verb *is* is suppressed in this headline:

| ARMY BILL IN DANGER |

2. **"To Be," Omitted.**—Omit all forms of the verb *to be* whenever possible. *Is* and *are* should not be used in headlines unless they are required for clearness. A headline is more emphatic without the use of these auxiliaries, as is shown by the following examples:

| TOMB OF 39 AIRMEN
IS FOUND NEAR HULL |
| TOMB OF 39 AIRMEN
FOUND NEAR HULL |

| DAIL EIREANN IS CALLED
ON LLOYD GEORGE REPLY |
| DAIL EIREANN CALLED
TO FORMULATE REPLY |

3. **Avoid Ambiguity.**—It is not always possible to omit forms of the verb *to be*. Sometimes they are necessary to prevent ambiguity or awkwardness.

Compare these three headlines:

**ROOSEVELT SAYS
ARMY PREPARED**

**ROOSEVELT SAYS
ARMY IS READY**

**ROOSEVELT TERMS
ARMY PREPARED**

4. **Position of the Verb.**—Avoid beginning a headline with a verb if the verb might be understood to be in the imperative mood. These headlines are defective in that respect:

HEAR BIBLE SCHOLAR
 Students Attend Lectures by
 Yale Professor

ROB LOS ANGELES BANK
 Pair Flees in Automobile
 With From \$20,000 to
 \$45,000

A few newspapers have a rule against beginning any headline with a verb, holding that even the third-person-singular form might be confused with the imperative. For example, the following head, while reasonably clear, would be rejected by some editors:

OFFERS PRIZE FOR ROSE
 F. H. Morris Hopes to Improve
 Care of Flowers

5. **Tense of the Verb.**—As a general rule, all headlines are written in the present or future tense. The past tense is rarely employed, although the copyreader should not hesitate to use it when necessary. The present tense suggests action and emphasizes the timeliness of the news, as is shown by the following heads:

21 MORE FIRMS INDICTED

Buffalo Grand Jury Acts on
Data From Lockwood
Committee

SEES CAR KILL A BOY; LEARNS HE'S HER SON

Mother Ignorant of Identity
of Trolley Victim Until
After Her Return Home

There are times, however, when the past tense must be used.

MISSING NURSE FOUND DROWNED IN CANAL

Daughter of Prof. Breazeale
of Rutgers Disappeared
a Month Ago

It is customary to use the present tense in referring to deaths.

HENRY B. M. WATSON, BRITISH AUTHOR, DIES

Was Long Assistant Editor of
Black and White and
Pall Mall Gazette

Charles Turk Is Dead; Managed Cafe Here

In using the present tense in headlines announcing deaths, the copyreader must avoid mention of the time, or the effect will be awkward.

J. C. BLACKLIDGE DIES TODAY

Pioneer Kokomo Attorney
Had Been in Ill Health
Long Time

Similarly, in other stories the copyreader should avoid putting the time of a past or future event into a headline written in the present tense. A few headlines will show the awkwardness that results from such a combination.

ARMY DEFEATS NAVY ELEVEN LAST SATURDAY

FOCH DEDICATES MEMORIAL SITE AT FAIR YESTERDAY

NOTRE DAME BATTLES AGGIES ON THURSDAY

The copyreader who becomes accustomed to using the present tense for both past and present must be cautioned against using

the present tense to denote action that will take place in the future. A headline, "Beveridge Speaks at Convocation Today," should read "Beveridge to Speak at Convocation Today" if it is over a story in a morning paper announcing a lecture that will take place sometime that day. Similarly "5,000 Women to Vote in County on Last Day," if the voting has not yet taken place.

It would be permissible, however, to omit the infinitive *to* in headlines in which the reader will naturally supply the omission because the rest of the headline indicates futurity. For instance, in "Fans Leave for Oberlin Tomorrow," a *to* or *will* preceding *leave* would be implied and it would be understood that they were *to leave* or *will leave*. Similarly, if a headline reads "Candidates Speak at Convocation Today" the reader would immediately supply the *to* or *will* and would not suppose that the present tense was intended. As was pointed out in the preceding paragraph, however, if this headline had a singular subject and read "Candidate Speaks at Convocation Today" the verb would have to be construed as in the present tense and the headline would be incorrect.

6. Active Voice.—Because of its greater action and vividness, the active voice is preferred to the passive voice. A sentence in the active voice is the natural way to write, and yet the young copyreader often overlooks the natural way in his desire to achieve striking effect. A simple summary of the news in a sentence that reads naturally and smoothly often is the most effective head. Note the difference between "Jury Indicts 21 Firms," a headline in the active voice, and "21 Firms Indicted by Jury."

Sometimes, however, the question of voice is determined by demands of emphasis. When the subject is less significant than the predicate, it is best to put the predicate first, in spite of the passive verb. Thus, "Soldiers' Bonus Bill Advanced," "Jap Premier Killed by Demented Boy."

Complete Decks

Each deck should be complete in itself. Nearly all newspapers forbid headlines that carry the thought from one deck to another as if the whole headline were one sentence. Following is an example of a headline defective in this respect:

BABE RUTH AND MARSHALL FOCH

The Generalissimo Hands
Babe a Brick for Corner
Stone and Wishes

The Home Runner Could
Introduce Base Ball in
France

Occasionally an exception to the rule is made in the case of feature heads and in the type of headline used by *The Cincinnati Enquirer*. The main head of *The Enquirer* is a series of crosslines and inverted pyramids, and the thought frequently is carried from a crossline into the pyramid below.

It is desirable to avoid using pronouns in subordinate decks that refer to the subject expressed in the main decks.

HENRY B. M. WATSON, BRITISH AUTHOR, DIES

He Was Long Assistant Editor
of Black and White and
Pall Mall Gazette

Each Line a Unit

The headline writer also strives to end the lines of major display decks at natural breaks in thought, so that when the eye pauses to jump back to begin another line, the mind also pauses. This often is expressed in the admonitions to make each line of the principal deck a complete unit and to avoid "run-around" heads.

1. Split Phrases.—Compare this headline, in which a modifier is separated from the word it modifies,

Auditor Lists Many Changes in Tax Law

with this:

Changes in Tax Law Listed by Auditor

However, a long phrase might be turned from one line to another if the headline presents a natural expression of idea, as in the following case:

Water Storage Project Studied

Note this headline, in which the verb is split,

1000 Democrats to Greet Gov. Schricker

and this revision:

1000 to Hail Governor at Democratic Dinner

2. Dangling Preposition.—Editors object to leaving a preposition dangling on the end of a line, particularly at the end of the top line of a major display head. The preposition should be joined with the phrase it introduces. Compare these two heads:

Mayor Gives Key of City to Paderewski

and

Mayor Presents Key of City to Pianist

Occasionally the preposition is permitted to stand at the end of the second line of a three-part drop to avoid an awkward phrasing or bad balance, but, in most cases, a rephrasing of the heading will avoid the dangling preposition.

3. The Same Points Apply to Flush-Left.—All the points mentioned apply with equal force to the flush-left headline. The flush-left headline is easier to write because the restrictions on the count are not so severe as those in the drop line, which requires balance. But the flush-left headline that ignores the principle of natural break from line to line gives the reader an impression of slovenliness. Compare

Drama Club to Give Cohan Play

with

Drama Club Picks Cohan Play

4. Position of the Verb.—Some editors inveigh against ending the first line of a two-part drop or flush-left headline with a verb. This rule has force if the natural break is before rather than after the verb, but in some instances the natural break is after the verb. Note these two headlines. The first,

| Shipyards Men Here | Spurn Strike Vote |

is better than the second,

| Shipyards Men Spurn | Vote on Strike Call |

because *spurn* is a transitive verb and is tied closer with the object than with the subject.

In the following heads, the break comes naturally after the verb, in the first example an intransitive verb and in the second a verb in the passive voice.

| C.I.O. Men Strike | at Cambria Works |

| Labor Board Asked | to Call Election |

5. Not All Agree.—Not all editors will agree with the theory of making each line a unit, preferring to tell the story effectively and letting the breaks come where they may. Usually bad breaks can be avoided by careful phrasing, but sometimes this is impossible when the type is large and the unit count small. In such instances, even the most discriminating editor will prefer a head that tells a story to one that is awkward or meaningless. The head writer who has a good vocabulary of short words, however, will not often find it necessary to violate the unit principle.

Implied Subject

The subject may not be expressed in the first deck. It may be implied in the first deck and expressed immediately in the second, provided it is the first word in the second deck.

SUES DOCTOR FOR \$50,000
|
Woman Alleges He Caused
Her Arrest on Charge of
Insanity

An awkward headline results if the subject is implied in the first deck and not immediately expressed in the second. Observe the following headline, which appeared as a banner:

WAR ON MAD U.S. SPENDING
|
AGHAST AT TAX
PLEA, SENATORS
URGE ECONOMY

In this headline it is not immediately apparent that the thought is "Senators War on Mad U. S. Spending." The second deck should have begun with the word *senators*.

Some editors consider it bad form to run headlines in which the first deck has an implied subject.

Crowding the Feature

The whole feature of the story should be crowded into the first deck, if possible. The copyreader should distinguish carefully between features and details. Details should be reserved for later decks. There should be no padding in any deck in the headline, least of all in the first.

Following are two headlines for the same story. The first does not tell the whole feature. It is verbose. Too many words are used to express the thought. The second tells all that the first does, and more.

WHOLESALE SUGAR DROPS THREE CENTS

One Large Refinery Offers
Product at 21 Others
Quote 22 to $22\frac{1}{2}$

SPECULATORS SELL STOCKS

Eager to Unload Contracts
as Increased Shipments
From Puerto Rico
Arrive Here

SUGAR CUT 3 CENTS; PROFITEERS UNLOAD

Wholesale Price Falls to 21
as Increased Shipments
From Puerto Rico
Arrive

DROP GRADUAL SINCE MAY

Unsettled Market Causes
Slump of $10\frac{1}{2}$ Points in
Stock Quotation of
Large Refinery

Other heads given here illustrate how essentials should be crowded into the main deck.

INDIANA CUTS PRICE OF COAL; ILLINOIS CAN'T

| NEGRO ATTACKS WIFE;
| POLICE ARREST WIDOW |

| T. R. WHITE, VETERAN,
| SHOT BY NEGRO, DIES |

| WHISKEY STILL BOILS
| OVER; GIRL, 3, DIES;
| THREE IN HOSPITAL |

| WIFE, 20, FLEES
| HUSBAND OF 44
| FOR MAN OF 65 |

Punctuation in the Headline

Headlines, being cast in sentence form, require punctuation exactly as other composition does. Because of the simplified nature of headline structure, not all punctuation points are used, and in some instances punctuation marks are used to produce special effects.

1. **The Comma.**—The comma is used in the headline to mark natural breaks in the construction, to separate clauses, and to set off appositives. Some newspapers permit the comma as a substitute for *and*, but many other papers frown on this practice. The comma might be justified in this headline:

| John Wildermark, Sons
| Captured by Sheriff |

But in the following headline the substitution of the comma

results in an awkward break that makes the meaning difficult for the reader to grasp quickly:

Seabury Deplores
Laxity, Depravity
in Lower Courts

Nor would the comma serve as a substitute for words omitted in the following heads:

Two Killed in
Motor Accident,
Brainerd, Minn.

Jealous Wife
Beats Rival to
Death, Hammer

2. **The Semicolon.**—The semicolon is used to separate independent clauses in the major display decks—drop line, flush-left, and crossline. Good practice calls for phrasing the headline so that the break marked by the semicolon comes at the end of the line, and not within a line. Effective use of the semicolon is seen in this headline:

Trolley Strike Ends;
Pay Cuts Restored

Compare it with this headline:

Horse Starts Car; Can't Stop It; Gets Run Over

While the semicolon can be used effectively, the copyreader should remember that a headline should be a complete sentence. He should not write

32 Persons Killed; Wind; Storm; Rain

but

32 Dead in Storm in Indiana and Ohio

3. The Dash.—The dash is used to separate independent clauses in the subordinate banks—the pyramid, and hanging-and square-indentation banks.

Roosevelt Confers With Five Senators—House Leaders Call Caucus

The dash also may be used effectively in major or minor decks to indicate a complete break in thought, thus:

Evanston Puts Ban on Women Smoking—in Jail

Lost—U.S. Marines
in Cuba Since 1914

Heroes Turn Beggars
In Streets of City
As U.S. Forgets War

No Job, No Coin, Home, or
Food — Gratitude!

4. The Period.—The period is used seldom in headlines. The old rule requiring it at the end of pyramid and hanging indentation banks and crosslines that did not fill the line has been dropped by many newspapers. It is used after abbreviations. Practice varies in such abbreviations as C.I.O. and N.R.A. The copyreader will be guided here by the typographical style of his paper.

5. The Question Mark and the Astonisher.—The question mark and the exclamation point have their uses in headline writing. The exclamation point, or astonisher, still is used by some newspapers after sensational banner headlines and is used frequently in feature headings. A question mark may be used effectively sometimes when it is impossible to make a definite statement on the story. As a rule, however, it is better to indicate the authority or source of information, if space permits, rather than to use the question form.

U.S. Still at War?
Court Fails to Say

Judge Hand Upholds Alien
Property Custodian in the
Seizure of Inheritance

**W.J.B.—W.G.M.
Equals What?
Capital Asks**

**Bryan and McAdoo Cause
Washington to Hum**

6. The Hyphen.—The hyphen is used normally to join paired modifiers preceding a noun, but most newspapers attempt to avoid division of words, even in subordinate decks.

7. Quotation Marks.—Direct quotations are set off by quotation marks in headlines, but the trend is to use single quotes rather than double quotes. A few newspapers permit either single or double quotes, with the single quote preferred in large display lines where the count is short.

Here are some examples of headlines that are made through tricks in punctuation:

**GIVE UP WAR SPOILS?
'NO,' SHOUT CHINESE**

**'THEATRE ON FIRE!
CRY ON BROADWAY**

**'DON'T BUTT IN,'
MEXICO IS TOLD
IN POLITE WAY**

**'HOLD ISLANDS,'
WOOD MISSION
URGES HARDING**

**Filipinos Not Ready to Rule
Themselves, Verdict**

**YOU CUT NAVIES
OR WE BUILD:
U. S. TO WORLD**

**Pressure Expected to Get
Results**

It is a rule in writing English that a word may be used in an unusual way if it is quoted. The following heads show how the copyreader operates under the license of this rule to save space. Often a word that is quoted in a headline has a meaning that is the opposite of what it would have if it were not quoted.

**'LOST' HUSBAND
LIVES IN AN OPEN
BOAT 4 MONTHS**

**'OTHER' WOMAN
CAUSES WIFE
TO TRY TO DIE**

While punctuation serves the copyreader as a short cut in the expression of an idea, in general it is used as little as possible.

Abbreviation

All abbreviations sanctioned by the style sheet apply to headlines. In addition, many abbreviations that are not used in stories are permitted in headlines. No general rule can be laid down for abbreviation in headlines because usage varies in different parts of the country. In every city, for instance, there are certain companies, organizations, or public utilities that are so well known that their names may be safely abbreviated. About the only generalization that can be made is this: Any abbreviation is permissible that is understood by the reader.

A number of newspapers have a rule against abbreviating the name of a state in the headline when it stands alone. This rule

would not permit such a headline as "N.Y. Republicans Support Willkie."

A few newspapers, especially those with short headline counts, will use the initials of a well-known figure, such as *F. D. R.* for President Franklin D. Roosevelt, but usually that practice is frowned upon.

First Names and Nicknames

Newspapers, whether rightly or wrongly, apply this same general rule to the names and title of persons who are well known, as shown by the following headlines:

| Carol and Magda
| To Live in Chile |

| 34th Homer for Babe |

| Duce Asserts Axis
| Will Triumph Soon |

A notable example of the operation of this principle was seen in the front-page headline with which *The New York Daily News* announced the climax of the Lindbergh kidnaping story. Only two words appeared on that front page beneath the nameplate and the date line. They read:

| BABY
| DEAD |

Every person knew what baby it was—there was the name of but one on the tip of every person's tongue, and the verb gave the answer to the fate of that child.

It would seem, however, that names and titles should not be omitted indiscriminately merely to make a headline fit the space. The following is a case in point:

MARGOT, OFF FOR ENGLAND, SAYS DRY LAW IS 'MISTAKE'

Figures

Some papers permit greater latitude in the use of figures in headlines than in news stories and some do not. Numbers under ten are spelled out on all newspapers, and on some papers numbers under 100. Some papers object to using figures for numbers under ten in the headlines, but all will permit figures for two-digit numbers.

For the sake of clarity, round numbers in millions and billions usually are given thus in a headline:

SEVEN BILLIONS ASKED FOR AID TO BRITISH

rather than thus:-

\$7,000,000,000 ASKED FOR AID TO BRITISH

The words *seven billions* are much easier for the mind to take in than the figures \$7,000,000,000. Three ciphers might get lost in setting, while *seven billions* is much more likely to appear thus than as *seven millions*.

Practice in the use of figures is governed more often by appearance than by logic. Such a choice occurs frequently in typographical style. Of two ways, the editor selects the one that makes the best appearance.

Colloquialisms

Colloquial contractions like *can't*, *we're*, *he'll*, etc., may be used when they are in keeping with the tone of the story, as is illustrated by the following:

ROCKEFELLER, HE'D HELP HER

So Mary Mayogian, Who Is
12, Came Here to Seek
Him

**DECLARES 'JOE' CANNON
WON'T ASK RE-ELECTION**

Representative Rodenberg
Says Dean of Congress
Will Retire at End of
Present Term

**MAYOR REPLACES
HARRISON TABLET
ON PIER WITH OWN**

Thompson Implies He's Its
Builder, and Not His
Predecessor

Articles

The articles *a*, *an*, and *the* are not used in headlines except where required for the sake of clearness. The following headlines, for instance, would not be readily understood without the article:

**HAMMOND EXPECTS
A KING IN RUSSIA**

Constitutional Monarch, He
Tells House Committee,
Is Likely to Succeed
Soviet

A PEOPLE TO BE JUDGE AND JURY

Bulgars to Decide by Referendum if War Ministers Are Guilty

Similarly "The Pope Is Dead" is more fitting than "Pope Dies." Also "Princess Mary of Great Britain Is Married" lends regal thought and solemnity more than the shorter spitfire headline.

Sometimes to avoid confusion it is necessary to use *the* with the names of ships. Thus, *The Manhattan* or *The George Washington* would be more readily understood as meaning a ship than *Manhattan* or *George Washington*.

The Exact Word

Because of the great emphasis that a headline gives to a few words, the desk man can afford to put some serious study on the connotation of words. Often a headline will stand out on the page because of the felicity of expression as a result of suggested meaning. Such examples are the following:

CAREER OF CARUSO A LONG CRESCENDO

Early Called 'Baritone,' 'Failure,' He Became Chief of Tenors, Ranging All Styles

BORN AND DIED IN NAPLES

Mother's Death Made Him Run Away to Stage—His Life of Hard Work Amid Uncontested Supremacy

'C'EST LA GUERRE,' SAYS FOCH OF TRIP

He Rests a Day in Cleveland,
but Will Resume Pro-
gramme That Grows
Daily

TEXTILE MILLS WHIR FASTER IN NEW ENGLAND

Orders Again Large at Big
Factories

LEADERS WAVE POLITICAL WAND OVER TAX BILL

Incense to Republicans,
Smoke to Rivals

CLASSICAL CLUB DIVIDES GAUL INTO SIX REELS

'Life of Julius Caesar' Will
Be Shown in Auditorium
Monday Night

That great master of style, Gustav Flaubert, in advising De Maupassant on the art of writing, said:

Whatever one wishes to say, there is only one noun to express it, only one verb to give it life, only one adjective to qualify it. Search, then, till that noun, that verb, that adjective are discovered; never be content with "very nearly"; never have recourse to tricks, however happy; or to buffooneries of language to avoid a difficulty.

This doctrine of the one word that will exactly express the meaning applies with especial force to headline writing. Nearly every story has some individual characteristic. The copyreader with a vocabulary enriched with words that are not used every day and with imagination enough to think through the story will be able to build headlines that will compel attention.

HUNGRY RUSS
STREAM INTO
SIBERIA WILD

TRAFFIC MUFFLES BELLS
OF WEDDING WITH DEATH

SHOCKING STORY
SHORT CIRCUITS;
JARS EX-JOCKEY

REDS STIR CALDRON
FOR RULING CLASS

Repetition

Avoid repetition of words or ideas in the various decks of the headline. Remember that the purpose of the headline is to sell the story to the reader. Keep him interested by presenting new ideas or new angles on the feature in each succeeding deck.

Study this headline:

EXHIBITS AT COUNTY
FAIR OUTDISTANCE
ALL FORMER FAIRS

However, if a word is unusually expressive and there is no adequate synonym there may be no objection to using it twice,

especially in different banks. Generally double use can be avoided.

Note the various faults in this headline:

**MEMBER OF CONGRESS
DROWNS HIMSELF**

**Worry Drives Lawmaker to
Death in River**

It makes the statement twice that the congressman took his life by drowning, but leaves the reader in the dark as to his identity. Repetition of an idea with the words changed is one of the gravest and most common faults of the small-town copy-reader. Space in headlines is too precious to permit repetition.

Repetition of words can be avoided by (1) the use of synonyms or (2) by expressing the idea in some other way or by substituting another thought that is just as important.

In headlines over stories announcing deaths, it is not only a waste of space, but it is in bad taste to repeat the idea of death in succeeding decks.

BAD:

**MONTENEGRO KING
IS DEAD IN FRANCE**

**Nicholas, Father of Queen of
Italy, Dies in Capitol**

The headline should read:

**MONTENEGRO KING
IS DEAD IN FRANCE**

**Nicholas, Father of Queen of
Italy, Reigned Since 1910**

GOOD:

MAURICE L. DONNELLY, AGE 62, DIES AT HOME

Formerly Was National President of Hibernians

ISAAC GUGGENHEIM DIES IN ENGLAND

**With Brothers and Father
He Developed Mines
of a Continent**

BAD:

PAUL M. POTTER, PLAYWRIGHT, DEAD

**Dramatist of 'Trilby' Stricken
in His Room in Murray
Hill Baths in His
68th Year**

The Name as the Feature

One of the most difficult things about headline writing for the beginner in copyreading is to know when to put a name into the first deck of a headline and when to relegate a name to a subordinate deck or leave it out of a head altogether. No hard and fast rule can be laid down for practice in this matter. All that can be done in the way of advice is to point out that there are two classes of names that appear in a headline—the names of local persons and the names of persons known throughout the state, the country, or the nation. Only experience and knowledge of the city can teach a copyreader whether a certain person is known well enough to justify the use of his name in a headline. Names that belong in the second group must be of such out-

standing importance that the reader will immediately recognize them.

The following headlines illustrate instances when it is justifiable to use a name:

WEYGAND CONSULTS
WITH VICHY CABINET
AS WAR MOVES EAST

'JIM' FARLEY CALLS
FOR HELP TO YOUTH

If the name is important but the copyreader nevertheless feels that not all his readers will be likely to recognize it immediately, he should supply the identification in the headline.

SID HATFIELD,
'BAD MAN' OF
MINGO, SLAIN

When the name is the feature the copyreader should not hesitate to use the name in the first deck. The following head, for instance, is faulty because the name is subordinated whereas it should have been played up:

SOPRANO DIES
AT COPENHAGEN

Christine Nilsson Was Star of
the Operatic Stage a
Generation Ago

Most newspapers follow the rule of using *Mrs.* or *Miss* with the last names of women in headlines. Where possible, the use of such titles as *Dr.*, *Prof.*, the *Rev.*, etc., maintains the dignity and serves to identify persons entitled to such designations.

The name usually is the feature to be played in the headline for an obituary story or a social item.

Telegraph Heads

Headlines over telegraph stories should tell in the first or second decks where the event occurred. In most cases the location should be mentioned in the first deck to prevent the reader from getting the impression that the event was local.

ARREST OF OFFICERS OF SHOP UNION ORDERED BY KANSAS

Warrants Issued Following
Call for Strike of Workers

20 PERSONS DEAD, 100 WOUNDED IN TIPPERARY TOWN

Renagh Wrecked in Two
Days' Battle of Irish
Factions

The following headline is defective because it might be supposed that a United States court had made the ruling, whereas it was a French court:

COURT EXEMPTS FOOTBALL FROM ENTERTAINMENT TAX

The headline should have substituted the word *France* for *Court*.

On the other hand the copyreader must guard against double meanings, sometimes resulting from use of place names in the head. The following is an example:

Shady Storekeeper Reports Burglary

Things to Remember

1. Do not attempt to be funny in a news headline unless the story is funny.
2. Do not indulge in alliteration or rhyme. They should not be used in news headlines. The jingle of a rhyme distracts from the content of a story. Alliteration or rhyme can be used effectively only in feature stories. How out of place it is in news stories is shown by the following heads:

PROPOSE PRACTICE FOR PROMISING PUGILISTS

'SAUL' A GREAT SUCCESS SAY ALL

I. U. GRAPPLERS GRAB GOOD

3. Avoid inverting the order of importance of thoughts in a headline. For instance, in the following headline the authority or source of news is put first when it does not deserve such prominence. The main idea is the fact that a man was hit.

WRONG:

POLICE BELIEVE DYING MAN HIT IN LIQUOR FIGHT

RIGHT:

DYING MAN HIT IN LIQUOR FIGHT, POLICE BELIEVE

The following headlines owe their effectiveness largely to the fact that the important feature is expressed immediately in the first line.

USES OLD SHOE AS BANK; SEEKS REPAIR MAN'S ARREST

NO HOT WATER FOR TENANT; LANDLORD FINED AND JAILED

MAGAZINE FOR ALUMNI, PLANNED BY U. OF CHICAGO

4. Never divide words in the main or display decks of a headline, and avoid division if possible in subordinate decks.

5. Avoid a bad break at the end of a line. Readers pause slightly at the end of any line, about as at a comma. Therefore, the line should break at the point where, if read aloud, a slight pause would occur; otherwise the meaning to be conveyed may be distorted. In the following headline, for instance, the word *Herald* is so closely connected with *New York* that they should not be separated.

HARDING GAINS IN NEW YORK HERALD POLL WHILE COX LOSES

The following headline is defective because it splits *Parcel* and *Post*.

4 HELD IN BIG PARCEL POST ROBBERY SCHEME

6. Avoid breaking a line on a preposition.

**SOVIET RUSSIA, ON
BRINK OF DISASTER,
WANTS PEACE NOW**

7. Avoid breaking a line on a verb unless it stands where there is a natural break in the thought. Each line should stop at a break in the thought and not in the middle of an idea.

WRONG:

**MAT CANDIDATES GET
FAST WORKOUT AT GYM**

RIGHT:

**I. U. MAT CANDIDATES
TAKE FAST WORKOUT**

8. Do not misuse words in a headline. When Dryden wrote his famous line, "And tortures one poor word ten thousand ways," he had in mind a poet, but the advice applies with the same force to the modern headline writer. The overuse and misuse of short words by the copyreader has given genuine concern to lovers of accurate English. Even newspaper men themselves have insisted that it is time to call a halt on the indiscriminate use of *probe*, *halt*, *rap*, *sift*, and a host of other short verbs. In a paper read before the Philadelphia Society for the Promotion of Liberal Studies, in November, 1919, Edward P. Mitchell, at that time editor of *The New York Sun*, called copyreaders the "butchers" of the English language and asserted that English, as employed in the writing of headlines, had become the "yellow peril" to English speech. He said in part:

We used to scan the headlines to glean the news of the day. But today we are obliged to read the story under the headline to find out what the headline is trying to convey.

These harassed, hard-working men who write the headlines are, despite their better selves, rapidly becoming the "Bolshevists" of one of the greatest and noblest mediums of human expression—the newspaper.

These architects of anarchy, with their small stock of short words, have suffered a paralysis of straight thinking, and day after day and night after night resort to their slender supply of arbitrary symbols in a topsy-turvy effort to express every shade of meaning in the English language.

From their small storehouse of lean nouns, slender verbs, and slim adjectives they are prostituting the English of that class whose principal source of edification is the modern newspaper.

In their frenzied search for words short enough to fit into the arbitrary limits of the newspaper column they employ such words as "probe," "grill," "vice," "nab," etc., to cover almost every range of human activity, and the results are often startling and grotesque to the lover of accurate English.

Their atrocious jargon is indeed a yellow peril to the English language.

When *The New York Times* was first published, headlines took up 3½ per cent of the front page, as compared to 20-25 per cent now, and *The Tribune* ¾ of 1 per cent to 25-30 per cent in today's *Herald Tribune*.

The demand of the modern reader and the fierce competition between newspapers led to the use of larger and larger, blacker and blacker type in headlines. The newspaper column, however, is inelastic, and the tendency for a time was to reduce the width of already narrow columns. The headline writer apparently was forced to twist the language necessarily in his search for short, expressive words. This process of maiming the language has been halted by the shift first from capital headlines to capital and lower-case headlines, and by the trend toward flush-left headlines with a more flexible count.

Franklin P. Adams, while conducting The Conning Tower in *The New York Tribune*, expressed his opinion of the headline writer in that earlier era in the following verse:

He "scores," he "slaps," he "hits" and "flays,"
He "lauds," he "seethes," and "flaunts," and "flouts,"
He "probes" and "urges," "balks" and "slays,"
He "seeks," "locates," "denies" and "scouts,"
He "bolts," he "wars," "declares" and "aids,"
He "passes lie," "indorses pledge,"
Oh, I can stand "appeals" and "raids"—
But spare me from that word "allege."

Mr. Adams' list is by no means complete. There should be added the constant misuse of "claims" for "asserts," "bests"

for "defeats," "marries" for "weds," and "Xmas" for "Christmas."

Obviously one way to meet the situation is to forbid these words in the newspaper. Many offices have made such a rule. Others have said that these words should appear only once a week. The permanent remedy, however, is one that goes deeper than this. It is the diligent perusal of a good book of synonyms with the object of so broadening the vocabulary that the copy-readers no longer will be solely dependent upon a half dozen stand-bys.

The copyreader would never have been driven to this extreme use of a few short words if the newspapers had not started to use narrower columns at the very time when headline type was becoming larger. The copyreader needs from 16 to 18 units in a line to express the thought of the story in the best English; he can do a reasonable job in 12 to 14 units, but a count below 12 is hard on the language.

9. Avoid using a verb that might be misunderstood to be an adjective or a noun, or vice versa. The headline that follows is ambiguous because *term* might be an adjective: "Term Factories and Houses City's Chief Needs." It should be "Factories and Houses Called City's Chief Needs." Here is another that is ambiguous because *train* at first glance is taken for a noun: "Train to Run Home Without Extravagance." The reader wonders if the railroad company is going to reduce the amount of coal, or the number of stops, or what it is going to do. The story turns out to be about home economics students who are learning the art of economical home management. The best way to avoid the double meaning of *train* would be to say: "Training to Run the Home Without Extravagance." The article *the* is needed here to make the meaning clear.

10. Avoid ambiguous headlines. Each deck should be complete in itself so that it may be understood without reference to another deck. The headline "Round Robin Hits Semi-final Stage" is not at all clear because not every reader would understand that *Round Robin* is a golf tournament. "Girl Charged with Killing Mother of 11" gives rise to various conjectures. The use of slang in headlines makes them ambiguous, as in these instances: "Ducking to Cool Flappers Who Wiggle and Kick at Bayside," "Bellhop's Eyes Page 'Hello Girl'; She Has

Court Bid Him Ring Off," and "Ingersoll Watch Company Wound Up."

11. Make the arrangement logical. The headline writer must arrange the grammatical units of his headline logically to avoid erroneous ideas such as those conveyed by the following faulty constructions:

| SNAKE BITES WOMAN; DIES |

| Infant Is Tossed
to Safety in Fire |

| Dog Bites Six,
Will Sue
Owners |

Note the ambiguity resulting from misplacing the time element in this headline:

| Reservations Are Due
for Woodburn Dinner
Wednesday Afternoon |

The reservations are due Wednesday afternoon; the dinner is not scheduled for that time. A transposition of the last two lines would have given the proper idea.

12. Choose your words carefully. All the rules for care in selection of words given in Chap. II might be repeated here. Examine these examples of careless word choice:

| Woman Shot
By Deceased
Is Recovering |

Shot Army Wife
In Good Condition

7 Alcohol Bottles
Found by Dead Man

13. Be sure that you understand the details of the story you are heading, and take care in the assembling of details in the head. The death of Fernaud Renault, New York representative of Renault Frères, brought forth from an uninformed or unthinking editor this headline:

FRÈRES' PARTNER DEAD

Study also this example of an unfortunate assembling of facts.

King Hurts Hand;
Raps Dictators

and this subordinate deck:

President Roosevelt Achieved
Most of What He Attempted to
Accomplish — Congressman
Dies Suddenly

14. Do not turn out wooden heads. The new copyreader must be cautioned against writing wooden heads, that is, headlines that are mere labels and do not express the significant point in the story. Note, for instance, the following head:

GOV. J. M. COX GIVES
VIEWS ON EDUCATION

The same headline might have been written over every statement that Governor Cox ever made in public regarding education. It does not tell the distinctive thing about this particular talk. As it happens, the address was full of features that might have been played up. One possibility would be

U. S. SHOULD ASSIST EVERY COLLEGE—COX

A similar revision to make a headline more specific is seen in the following pair:

Visual Education Film to Be Shown Forum

Forum to See Film on Civil Liberties

Note the vague, indefinite nature of this headline:

DEMONSTRATION OF THE DRAINAGE OF THE SMITH FARM WAS INTERESTING

Business Men of Texarkana
and Farmers Adjacent to
the City Much Pleased
With Tile System

The headline would be much improved if it read:

TILED LAND FOUND FIT FOR PLOW 48 HOURS AFTER HEAVY RAIN

The following headlines are excellent in that in each the copy-reader has picked out the significant feature and played it up in the first deck:

BOY FIRES THEATRE TO SEE ENGINES RUN

**Audience in East Fourteenth
Street House Sits Through
Blaze Without Knowing It**

SHIP'S BAND PHONES LA TOSCA 200 MILES

**And French Wireless Presi-
dent Talks Across 600
Miles of Sea to Paris**

SHOWS AIR PHONE'S UTILITY

**Time Foreseen When Voices
of Wives at Home May
Trail Husbands Over
Ocean**

15. Capitalize all words except articles, conjunctions, and short prepositions in upper-and-lower-case headlines.

WRONG: *Psychologists say you can not Believe your Own Ears.*

RIGHT: *Psychologists Say You Can Not Believe Your Own Ears.*

16. Make the headline tell the story clearly. Note that in the first headline of each of these pairs of heads something is missing to complete the idea for the reader; the second headline of each pair gives the reader a complete thought.

Ideas of Youth Vital Factor in Future of U.S.

Ideas of Youth
Vital to Future
of U. S.—Weimer

Defense Millions
Aided in Passage
by Republicans

Willkie Answers
Roosevelt Attack
on Defense Acts

Hillis Declares Letter
Threatening Dismissal
Sent to State Heads

Hillis Asserts Letter
To State Employes
Threatened Dismissal

Local Farm Association
May Get Egg Incubator

Farm Bureau Planning
Hatchery for County

Discover Typhoid
Carrier at Dairy
Near Bloomington

Spread of Typhoid
Halted by Finding
Carrier at Dairy

CHAPTER X

TYPES OF HEADLINES

BECAUSE many stories in a newspaper consist of speeches, interviews, summaries of reports, accidents, crimes, court news, fires, political stories, and obituaries, a careful study of the best examples of headlines for these stories will prove helpful for the beginner in copyreading. The following examples are listed without any idea of discouraging originality in headline writing. There is as much room for originality in the headline as there is in the story. The illustrations are given simply with the thought of calling attention to general methods. The copyreader will be most likely to be intelligently original when he has mastered the conventional way of doing things.

Speeches

There are two features that may be played up in the headlines of speech stories: (1) The name of the speaker or (2) what he said. While there is only one way of playing up the former various methods have been devised for the latter.

1. The Speaker.—When the speaker is of national or international importance or when his name is more significant than what he had to say, it is advisable to begin the first deck with the name. Before using a name in so conspicuous a position in the first deck the copyreader should be certain that the man is well known to all or nearly all the readers. Following are headlines in which the name is the correct feature:

ROOSEVELT WARNS BUSINESS AND LABOR ALL MUST SACRIFICE

Asks 'All Out' Effort for
Arms—Sees Longer Hours
and Lower Profits

AGAINST NEEDLESS STRIKES

Overthrow of Dictators Is
Goal of United Nation,
He Tells World
Audience

JACKSON JUSTIFIES DEFENSE-AID STEPS

In Inter-American Bar
Speech He Cites Axis
Violations of Inter-
national Law

TREATY RIGHTS AFFECTED

Hemisphere Export Controls
in Line With U. S. Action
Are Urged at Havana
Session

2. **Quoting the Exact Words.**—It is often desirable to quote the exact words of a speaker or of a report.

RESERVE BANK FINDS 'CYCLE OF RECOVERY'

**Governor Strong Asserts Price
Drops Are Not Forced
by Federal Board**

3. What Was Said.—Another simple and direct way to write a headline for a speech is to tell what the speaker said and then give his name. The great majority of speech headlines are written in this way since the thing said usually deserves the more important position, as in the example that follows:

CHINA'S FIGHT OURS, WILLKIE SAYS HERE

**He Pleads for Aid in Battle
Against Aggression—Urges
World Competitive
Markets**

ASSAILS ISOLATION STAND

**Pearl Buck, Luce, Blaine,
and Sheean Speak at
Dinner Launching
United Drive**

4. Name Omitted.—The name of the speaker may be suppressed in the first deck if there is not room for both the name and a statement of what he said. It is obvious that this can be done legitimately only when the name is of minor importance.

WANT AD FREES AMERICAN PRESS, MEDILLIANS TOLD

It is also permissible on some papers for the first deck to begin with a verb, *said*, *declared*, *asserted*, *insisted*, *pointed out*, *showed*, *explained*, or any one of the verbs that may be used instead of *said*. When a verb is used to begin the first deck, the subject must begin the second deck.

SAYS BAD MEN OFTEN WERE ONLY BOASTING

Cowboy Historian Asserts
Real Killers, However,
Were "Tough Guys"

5. Quotation Marks.—When the thought to be expressed is too long to go into the first bank with the name, some newspapers permit the copyreader to enclose the speaker's statement in quotation marks and let it stand alone in the first deck. The words need not necessarily be the exact words of the speaker. If they are not, the quotation mark merely indicates that someone made the statement.

'RUSSIAN FAMINE DOOMS 5 MILLION'

United States Report Says
Typhus Adds to Horror

6. Use of the Dash.—The word *says* or the word *asserts* may be indicated by a dash. Sometimes this device will give the copyreader enough room to use a direct quotation.

FILIPINOS NOT READY FOR SELF RULE—WOOD

Some papers have substituted a colon for a dash in a crowded line. It is doubtful, however, if this is a legitimate use of the colon. An example is

DISARMAMENT AUGURS PEACE: NORTHCLIFFE

7. Name in Smaller Type.—The name may be run in small type under the first deck which features a statement made by a speaker. This device is not used by the best newspapers since it does not present a symmetrical make-up. Two illustrations follow:

G. O. P. WINS ECONOMY FIGHT

—President Harding.

ARMAMENT CAUSES MUST BE REMOVED

—Professor Crane.

Settlement of Pacific and Far
East Problems Necessary
to Attain Purpose

8. Must Indicate Authority.—Probably the most important thing for the copyreader to keep in mind while writing headlines for speeches, interviews, or reports is that all statements must be put so as to show clearly that they were made by a speaker or by the person interviewed, or that they were part of a report. If this is not done it will appear as if the paper were making them. The following headline is open to criticism because it is a direct statement of a matter of opinion:

DIVIDING NAVY VIOLATES RULES OF WAR STRATEGY

This headline should be qualified with the name of the authority for the statement, thus:

U. S. MUST TRAIN NAVY AS UNIT, FISKE ASSERTS

In the same way the following headline is defective in that it makes the paper responsible for a statement of opinion.

TERMS OF ENGLAND ARE REPULSIVE TO THE IRISH PEOPLE

This assertion should have been credited to a member of the Dail Eireann.

In the following headline the copyreader erred in crediting to the organization that heard the speech the idea advanced by the speaker:

A.P. Conclave Upholds Freedom of the Press

It should have read:

Jesse Jones Tells A.P. Free Press Is Safe

Accidents, Storms, and Wrecks

In writing the headline for this type of news story it is comparatively easy to crowd the whole feature into the first deck

since, as a rule, the result can readily be summarized. It is always important to distinguish between the local and the telegraph story. In the telegraph story the headline should always tell where the accident, storm, etc., occurred. If no place is mentioned in the head the reader will infer that it is a local happening.

The following are typical headlines for accident stories:

Three Army Flyers Die in Two Crashes

BLAST IN DESTROYER KILLS ONE, HURTS TWO

Welder on Craft Being Built
in Kearny Plant Dies of
Burns

ONE KILLED, 29 HURT IN 13 MOTOR MISHAPS

Boy Meets Death Under
Truck That Also Injures
Woman and Baby in
Her Arms

MAN BREAKS LEG SAVING GIRL

Fifteen Hurt When Bus
Overturns at Rockaway
Beach—Child Suffers
Fractured Skull

Headlines for stories of storms and wrecks:

COAST VESSEL LOST ON CALIFORNIA REEF; 12 DEAD, 36 MISSING

**The Alaska Strikes in a Dense
Fog and Goes Down in
Twenty Minutes**

LIFEBOATS ARE OVERTURNED

**Captain Stays Aboard Ship
and Is Among Missing—
Brooklyn Man Among
the Dead**

TWELVE BODIES RECOVERED

**The Anyox Arrives on Scene
Within an Hour and
Takes the Survivors
to Eureka**

SIX IN PLANE SAVED FROM SEA IN STORM

41 DIE IN BLIZZARD STRIKING SUDDENLY IN THE NORTHWEST

85-Mile Gale in Zero Cold
Maroons Autoists in North
Dakota and Minnesota

30 ADRIFT ON LAKE FLOE

Group Beset by 25-Foot
Waves on Superior—Cold
Wave Due Here Today

Crime

In writing headlines for crime stories the copyreader must guard against libelous statements. As we have seen in a previous chapter, a libel in a headline is no more excusable in court than a libel in a story. This is true in spite of the fact that in the short space of a headline it is difficult to qualify statements properly. The copyreader, however, will always be on the safe side if his headline says nothing that is not fully borne out by the story.

Ways in which the various features in crime stories may be effectively played up in the headline are shown by the captions on Page 208.

Newspapers are subject to a constant fire of criticism for the publicity they give to crime. Some of the criticisms are justified; others are not. It is the duty of the newspaper to give to the community in which it is published a complete picture of itself. To exclude crime news would be to distort the picture. It would deceive people into believing that society is really better than it is.

In holding the daily mirror up to society, however, the newspaper owes it to its community not to play up the criminal as a

MAN SHOT DOWN IN CROWD OF 50; NO ONE SAW IT

Merrymaking Goes on as
Victim Falls Dying on
Hotel Veranda

BOOTLEGGERS' WAR BLAMED

Wounded Man, His Brothers,
and Companions Unable
to Aid Police

81, ADMITS HE'S A BURGLAR

Pleads Guilty to Trying to
Rob a Sleeping Policeman

HARTFORD BROKERS ACCUSED OF FRAUD

Prosecution of Frisbie & Co.
Recommended by Referee
in Bankruptcy

hero, and to give publicity to punishment as well as to the crime. Here the copyreader has a serious responsibility. By emphasizing the constructive feature—by giving prominence to the policeman instead of to the criminal—the copyreader can be of inestimable service to society.

Human-Interest and Feature Heads

Probably the most successful writer of headlines for human-interest and feature stories in American journalism was "Boss" Clarke, who was for many years the night city editor of *The New York Sun*. He wrote rhyming heads for Sam Wood's prose verse, satirical heads for satires, and humorous heads for the funny men's articles. A *Sun* reader could gage almost exactly the worth of a story by the quality of the heading. A *Sun* reporter could tell just what Clarke thought of his story by the cleverness of the lines that the night city editor wrote above it.

Frank M. O'Brien in his "Story of the *Sun*" gives the following description of Clarke and his methods:

Clarke would put the obvious heading on a long, matter-of-fact yarn in two minutes, but he might spend half an hour—if he had it to spare—polishing a head for a short and sparkling piece of work. Two architects who did city work pleaded poverty, but admitted having turned over their property to their wives. Clarke headed the story:

"We're Broke," Says Horgan.—"Sure," Says Slattery, "But Our Wives Are Doing Fine."

Sam Wood, the ship-news reporter of *The Sun*, turned to prose verse whenever the subject was suited to it, as for instance in this story:

While off the Honduranean coast, not far from Ruatan, the famous little fruiter Snyg on dirty weather ran. Her skipper, Wiig, was at the helm, the boatswain hove the lead; the air was thick; you could not see a half-ship's length ahead. The mate said: "Reefs of Ruatan, I think, are off our bow."

The skipper answered: "You are right; they're inside of us now."

The water filled the engine room and put the fires out, and quickly o'er the weather rail the seas began to spout.

When dawn appeared there also came three blacks from off the isle. They deftly managed their canoe, each wearing but a smile; but, clever as they were, their boat was smashed against the Snyg, and they

were promptly hauled aboard by gallant Captain Wiig.

"We had thirteen aboard this ship," the fearful cook remarked. "I think we stand a chance for life, since three coons have embarked. Now let our good retriever, Nig, a life-line take ashore, and all hands of the steamship Snyg may see New York once more."

But Nig refused to leave the ship, and so the fearless crew the life-boat launched, but breakers stove the stout craft through and through. Said Captain Wiig:

"Though foiled by Nig, our jig's not up, I vow; I've still my gig and I don't care a fig—I'll make the beach somehow."

And Mate Charles Christian of the Snyg (who got here yesterday) helped launch the stanch gig of the Snyg so the crew could get away. The gig was anchored far inshore; with raft and trolley-line all hands on the Snyg, including Nig, were hauled safe o'er the brine.

Although the Snyg, of schooner rig, will ply the waves no more, let us hope that Wiig gets another Snyg for the sake of the bards ashore.

Clarke wrote the classic head: "Snygless the Seas Are—Wiig Rides the Waves No More—Back Come Banana Men—Skaal to the Vikings!"

The thing that makes the feature head is the way it is written and not the type it is set in. Too often young editors emphasize the type and not the idea. Frequently a phrase from the story provides a cue for the headline. A good headline writer scans the article for a colorful word or phrase that he may lift to provide an expressive caption.

1. Vocabulary Important.—To write feature heads successfully a copyreader must have a high degree of imagination and a wide range of vocabulary. Every device of rhetoric can be put to good use in the heads for feature stories as well as in the stories themselves. The copyreader must adequately reflect the spirit of the story in the headline. The headline must be written

with a fine sense as to the connotation of words and the effect desired. Following are headlines that are well expressed:

BREAD ANSWERS NICKEL'S CALL; SANDWICH DEAF

Poole Says Profit on 'Em Is
400 Per Cent

1 LADY DOCTOR; 1 NIFTY BARBER; 1 WIFE; 1 JUDGE

And Kalamazoo Stage Is All
Set for Racy Trial

GAS, LAMP, BANG, BANDAGES

Mr. Martin Attempts to Aid
Mr. Boust in Making Gas
Pipe Connection

2. **Concealing the Climax.**—When a feature story is written with a climax at the end, the copyreader should write a headline that will arouse the reader's curiosity without satisfying it.

Aim of Was Was Bad, So It Is Was Is,' Not 'Was Was'

CITY MULE PROBLEM, LONG SIMPLY AWFUL, NOW IS AWFULLY SIMPLE

Neighborhoods Endowed With Five Senses
Need Worry No More Since Barn Ques-
tion Has Been Settled to Aesthetic Advan-
tage of All—Yes, Read On

TELL ME, DOES IT PAY TO FLIRT IN ZION CITY? WELL—

Ask Mr. Vogel and Then
Draw Your Own Con-
clusions About It

HE CERTAINLY KNOWS

THREE-TENTHS OF 1 PER CENT
IS THE REWARD OF HONESTY

3. **Tricks with Words.**—Rhyme, alliteration, and puns, prohibited in news heads, are appropriate in feature heads.

REAL CHAPLIN DIFFERS FROM REEL CHAPLIN

Tribune Man Is Comedy
King's Pal for 5 Hours

EVALYN, THAWED BY RENT RECEIPT, IS SMILING AGAIN

DIET TO BE THIN;
DIET TO BE FAT;
DIET ALL TIME

Experts Say That's Way to
Be Cheerful and Gay

Tale of a Shirt Comes Out

Steuer Introduced It in Mrs. Allison L. S. Stern's
\$4,000,000 Alienation Suit

Sheds Tears over Shirt Tale

Mrs. Stern Tells How She Had a Good Cry After Scene
on Ballroom Floor

Moe and Izzy
Have Been Busy;
Detroit Dizzy

The following headline was not intended to be humorous, but the reader certainly would get some other idea from it than the fact that a former high official of the Klan was going into the fur business.

Former Dragon
Will Grow Fur

The Headline Writer

Headline writing, more than any other phase of newspaper work, places a premium on skill in words and the various devices of grammar. To the reader the copy editor must convey fact and impressions clearly and compactly. Only experience can develop this ability to the fullest.

CHAPTER XI

THE ETHICS OF THE HEADLINE

AMERICA has been cited as a nation of headline readers. Studies made a quarter of a century ago by Dr. Walter Dill Scott revealed that about three-quarters of the urban residents interviewed estimated that they spent a quarter of an hour a day in newspaper reading. Recent studies reveal about the same situation today. All editors are aware of the increased tempo of life and the increased competition offered by developments in the magazine, radio, and entertainment field for the time of the average citizen. The workday and the work week are shorter than they were 25 years ago, but the opportunities for the use of leisure time have increased manifold.

This knowledge intensifies the importance of the headline as a device for advertising the news and for summarizing the news. Chap. VIII deals with the service that the headline can perform in helping the reader to judge quickly whether he wants to read the story or not. Even though he decides against reading it, he still may have the essentials of the news that the story conveys if the headline is an accurate summary of the news.

All the points mentioned in the earlier discussion of good taste and the law apply with equal force to the headline. The headline writer is faced by a further difficulty that does not beset the news writer—he must express the news of the story in a limited number of words. His summary in four to six words in the principal deck and ten to twenty words in the subordinate deck must be as accurate as the material conveyed in 100, 300, or 1,000 words by the writer of the news story.

That many persons are content with the summary they get from the headlines throws a tremendous responsibility on the copyreader. It makes the headline more important than the story. The old saying "Syllables govern the world" is more true of the headline than of anything else. For the copyreader the sentiment, "Let me write the songs of a nation, and I care

not who makes the laws," might be paraphrased, "Let me write the headlines, and I care not who may write the dispatches."

Hence, the imperative necessity that the headline should be not only literally true to the facts of the story but that it also should reflect the spirit of the story. It should neither say nor imply more than the story does. To do so would be to take unfair advantage of the reader who assumes that it is not necessary for him to read the story.

Good Taste Important

Good taste is essential in the headline. A review of Chap. V, on good taste in editing, will be helpful. Avoidance of words and phrases that raise pictures of horror and disgust in the minds of readers is the rule in most of the better newspaper offices. A headline such as the one reading BABY BORN TO CORPSE, which appeared in an Eastern newspaper, hardly could be justified under this rule.

1. Details of Accidents.—The rule sometimes is relaxed in the handling of stories of automobile accidents by newspapers that have adopted the philosophy that realism in writing and displaying such stories is the best deterrent to careless automobile drivers. This policy is the subject of debate among newspaper editors.

2. Avoid Sarcasm.—The copyreader should hesitate before writing a sarcastic or ironical headline. Often this is justified, but sometimes it is a case of lampooning somebody merely for the sake of making a clever head. An illustration in point is the way many papers handled the story about the late John D. Rockefeller giving a five-year-old girl two new dimes in appreciation of a song she sang on a ferryboat while crossing the Hudson. Nearly every desk man who handled the story played up "20 cents" in big display type at the top of the article. That Mr. Rockefeller gave the child only 20 cents instead of \$20 or \$20,000 seemed so important that nothing but a two-deck head would suffice. The fact that he had given hundreds of millions of dollars to educational, hospital, and other public purposes was forgotten. Nor did the headline writers make it clear that his customary "gift" was a bright, shiny dime. *The New York World* gave the story a spread head, but it contained no sarcasm, no reflection upon Mr. Rockefeller: "J. D. Is Charmed by

Child's Singing—Sends Two Bright Dimes to Virginia Denike, Who at Five Is Both Singer and Dancer."

The Editorial Twist

Most of the sins against newspaper ethics are found in the unfairness of headlines. Such headlines are most likely to appear over so-called "policy" stories, that is, stories of a controversial nature, such as those having to do with politics and government, international affairs, and industrial situations. The headline writer also must be on his guard against unfairness in headlines over stories of crime and court procedure.

When the Interstate Commerce Commission denied a petition of Henry Ford's railway for reduction of freight rates, a Chicago newspaper headed the story: FORD FLIVVERS IN ATTEMPT TO LOP FREIGHT RATES. A paper that opposes college fraternities headed a story about an initiation: FAVORED ONES JOIN NOBILITY.

Note the editorial twist in INDIANA BUILDS ROADS; ILLINOIS WAITS FOR BIDS, and MAY ADD LUMBER TARIFF BURDEN TO HOME HUNTER.

Politics and Government

Newspapers ever have been under the fire of critics for their handling of political news. In an earlier era, when all papers were more frankly partisan in editorial policy and more likely to permit editorial considerations to influence news policies, the attempts to influence public opinion through the headlines were much more apparent than they are today.

1. **Campaign News.**—It was sometimes said about this or that paper that it was "all right unless it is trying to elect somebody." The person making such a remark generally has in mind the practice of some newspapers to attempt to minimize the strength of a candidate for office by "playing down" his probable number of votes, by giving the impression that his meetings are poorly attended, and by deliberately exaggerating the strength of the opposition. Such practices often lead to differences in headlines over the same story, as is shown by these examples from rival papers:

5000 Cheer Shank In Three Meetings

Mayoralty Candidate Pre-
dicts Easy Victory Over
Opposition

SHANK MEETINGS FAIL TO SHOW FORMER 'PEP'

Ranks of Booster Squad Not
So Well Filled

More recently, the attacks on newspapers have turned to other elements and characteristics. News coverage of politics has broadened with the years, and even the most partisan newspapers carry reasonably full accounts of the political activities of parties and candidates to which they are opposed. Even minor parties, such as the Socialists and Communists, receive some news mention of their activities although once they were taboo in newspapers. But the criticism rests on the relative apportionment of space to the activities of the rival parties in campaign periods. A few editors have attempted to give exactly the same space to each major party. This offers a difficult problem because one major party may be more active than the other. In 1936 and in 1940, for example, Mr. Roosevelt did not carry on so extensive a campaign as his foes, which made it difficult for any newspaper to give Mr. Roosevelt as much publicity day by day or week by week as it gave the Republican candidates, who were more active.

Some newspapers continue to face criticism, also, for the coloring of news headlines over political stories. Such coloring is not so likely to be bald distortion of fact, as cited previously, but may be more subtle. It may result from selection of detail for the headline, or more frequently it may be in the choice of a single word sufficient to color a head or make it "damn with faint praise." Note the effect of the headline HARRIS SLIPS IN BY BARE MAJORITY as compared with HARRIS

ELECTED; MAJORITY IS 30 VOTES. Both headlines say the same thing, but in the second the reader is left to draw his own conclusion.

2. Newspaper Effectiveness in Campaigns.—Innumerable examples of headlines distorted for political purposes could be cited. In view of the fact, now well recognized, that newspaper support alone can not win an election, one may well ask why newspapers should stoop to this unfair device. Elections are won by political organization, not through newspapers. Newspapers are only one of the several means of forming public opinion.

Various assertions in recent years concerning the effectiveness of the press in politics have been misleading. It is true that both in 1936 and in 1940 Mr. Roosevelt had much less support from the daily press than did Mr. Landon or Mr. Willkie. Critics who blast the press as a whole on this account overlook the effect of the weekly press, which was much more evenly divided in its support of the rival candidates. But a word for the dailies! A national survey by Michael A. Gorman, editor of *The Flint (Mich.) Journal*, after the 1940 campaign showed that in 74 per cent of the communities in which the newspapers definitely supported a candidate, the vote favored that candidate, whereas in 73 per cent of the communities in which the newspapers expressed no preference, the vote favored Mr. Roosevelt.¹

Radio is credited with a greater part in forming public opinion than are the newspapers, but a study of elections prior to the advent of radio will illustrate the importance of political organization. William Hale Thompson thrice was successful in Chicago despite strong newspaper opposition, and, until the Democratic machine was split by factional differences in 1933 in New York City, Tammany was uniformly successful in electing such men as Hylan and Walker despite newspaper opposition.

3. The Politics of Government.—Policy slants in headlines, of course, are not confined to elections, but are found in headlines over accounts of governmental operation. For example, when Insurgent Republicans in the House of Representatives forced Speaker Cannon from the Committee on Rules but did not pass the resolution for his resignation, *The San Francisco Bulletin*, Insurgent in opinion, announced in its news headlines:

¹ *Editor & Publisher*, April 12, 1941.

CORRUPT WEALTH LOSES CONTROL OF THE HOUSE OF REPRESENTATIVES—CANNON IS AT LAST REPUDIATED—GREAT DEMONSTRATION FOLLOWS THE VICTORY. *The Los Angeles Times*, a standpat paper, declared in its headlines: SPEAKER CANNON TRIUMPHANT IN DEFEAT—INSURGENTS LOSE NERVE IN HEAT OF BATTLE—MERCENARY REPUBLICANS DARE NOT SUPPORT AN ATTEMPT TO DISLODGE UNCLE JOE.

Neither headline is confined to the facts of the story. Both have an extreme editorial twist. In one headline Mr. Cannon is denounced as the representative of "corrupt wealth" and in the other he is pictured as "triumphant in defeat." In both cases the copyreaders injected into the headline comment and opinion that should have been confined to the editorial page.

Another example of the way a single word or phrase may tend to give an editorial twist is found in almost identical heads from *The New York Post* and *The New York Herald Tribune*: CHILD LABOR AMENDMENT IS UP FOR VOTE and YOUTH-CONTROL AMENDMENT IS UP FOR VOTE.

A recent news situation that brought forth a number of headlines reflecting clearly the bias of editorial policy was Franklin D. Roosevelt's proposal to increase the number of justices on the Supreme Court bench from nine to fifteen. A great many newspapers referred to this plan as the "court reform plan." Critics immediately pointed out that *reform* cast reflection on the court as then constituted and that *change* would be a better word. They contended that enlargement was *change* and not *reform*, although others asserted that Mr. Roosevelt actually sought to *reform* the court because by enlarging it he would change the balance of voting from conservative to liberal.

To cite two headlines from this era in political history, *The New York Times* announced the proposal with the headline:

ROOSEVELT ASKS POWER TO REFORM COURTS,
INCREASING THE SUPREME BENCH TO 15 JUSTICES;
CONGRESS STARTLED, BUT EXPECTED TO APPROVE

and *The Chicago Tribune*, with this headline:

PRESIDENT HITS HIGH COURT

4. Peril in Words.—Raymond Clapper and Arthur Krock within a few months both felt the sting of Mr. Roosevelt's criticism because of the headlines that appeared over articles they had written. Mr. Clapper insisted that the article relating that Mr. Roosevelt and Secretary Cordell Hull were "disagreed on the language of a neutrality message to Congress" was accurately and fairly written, but one of the first newspapers arriving at the White House with this dispatch carried the headline over it NEUTRALITY NOTE SPLITS FD AND HULL. The headline undoubtedly made it appear to the casual reader that an ordinary difference of opinion, such as might be expected of two high governmental officials working together on a ticklish question, was a serious rift in a political friendship.

Later in that same year, 1939, *The New York Times* carried a dispatch from its Washington bureau with the headline: U.S. IGNORES NAZI MEDIATION PLEA, and the banks "President Is Firm—Stresses Again That He Cannot Take Notice of Unofficial Pleas—Formal Bid Is Required—Hull and Other Officials Have Contended All Belligerents Must Join in Appeal." *Editor & Publisher* upheld the headline editorially as fair in its entirety. The criticism from the White House hinged on the fact that while unofficially the President had been asked to serve as peacemaker in Europe, he refused to act unless there were an official presentation and some assurance that all parties would accept his good offices. The criticism hinged on whether the unofficial suggestion could be termed as "plea."

Mr. Clapper, in a paper presented at the national convention of Sigma Delta Chi in 1939,¹ in which he discussed the incident mentioned above, called attention to other examples in which faulty headline writing had created the wrong impression. One such example is connected with testimony before the Dies Committee investigating un-American activity, which brought out the fact that a leader in the anti-Semitic movement had asked John D. M. Hamilton, Republican National Chairman, for a list of the Republican National Committee, and that a printed list had been sent to him. Although Mr. Hamilton personally had participated in campaigns against anti-Semitic leaders and the list of the National Committee was readily available to any person who wanted it, some newspaper stories and headlines made it appear that Mr. Hamilton was linked with anti-Semitism.

¹ *The Quill*, September, 1939.

A similar type of reaction resulted a few years before in the headline ROCKEFELLER AIDE NAZI 'MASTER MIND' which appeared in a New York newspaper. Marlen Pew recorded in *Editor & Publisher* that he overheard in a Times Square restaurant some persons saying, "I see that John D. Rockefeller is behind the German government in its attack on the Jews." The story contained no such information, and the headline on analysis does not tie Mr. Rockefeller to the movement, but its effect on the casual reader was dangerous.

International Affairs

Highly dangerous is the colored headline when it is allowed to intrude into the field of international relations. Recent historians place on the sensational press of the '90's much of the blame for the Spanish-American War, and American editors, their eyes open to the power of the headline, have been doubly careful in avoiding the propaganda effects in headlining news of recent European crises.

1. War News.—When England declared war on Germany in September, 1939, there was a fear among informed newspaper editors that the United States might be swept into the conflict within a few weeks' time. On the first day of the war, New York newspapers warned their readers that news originating in European capitals would be colored, and that they must balance reports from both sides in an effort to obtain something like an accurate account of what was occurring abroad. Other newspapers adopted the practice of *The Detroit Free Press*, which gave its editors the order that leads and headlines must receive utmost care—that no color, no slanting, no prejudices of any kind would be acceptable.

The validity of this desire to be fair is borne out by a study of the reporting in twenty American newspapers of Hitler's declaratory address of Oct. 6, 1939.¹ Prof. J. Wymond French and Paul H. Wagner, of the Department of Journalism at Indiana University, found that eleven of the papers covered accurately 75 per cent of the essential points in the address in their headline summaries and that the other nine covered from 40 to 65 per cent. The average rating was 66.67.

2. Treaties.—Newspaper handling of the news of treaties frequently has been open to criticism. Prof. John Stuart

¹ *Journalism Quarterly*, September, 1940.

Hamilton, of Columbia University, pointed out in 1938 that newspaper editors are likely to take the popular view that "treaties last forever" and that breaking them is a great crime. He wrote:

During the 300 years ending in 1899 with the Spanish-American War, 8,000 peace treaties had been signed that were signed to last forever. Their average span of life was two years.¹

He suggested greater realism in the writing and headlining of international news, pointing out that people as a whole must place less faith on treaties and more "on the slow extension of the reign of law, the significances of trade balances, and a little inward searching of our own mode of living."

Not only in treaty breaking but in treaty making is seen the possibility for the slanting headline. When Japan, Great Britain, the United States, and France signed the treaty that terminated the Anglo-Japanese Alliance, *The Chicago Herald-Examiner* announced:

U. S. DRAWN INTO ALLIANCE

FOUR POWERS PLAN 10-YEAR WAR HOLIDAY

Lodge Calls Pacific Treaty
Great Experiment for
America

The word *drawn* in this headline is admirably adapted to make the reader think what the Hearst organization thinks, namely, that the treaty is undesirable. The word used in this way possesses the magic of connotation and recalls to the reader's mind visions of entangling alliances and the abrogation of our traditional policy of isolation. Contrast in this respect the following: *The Chicago Tribune*, BIG 4 ACCEPT PACIFIC TREATY; *The New York Times*, FOUR-POWER PACIFIC TREATY ACCLAIMED BY CONFERENCE; LIMITED TO

¹ *Editor & Publisher*, March 26, 1938.

10 YEARS; PROVIDES AGAINST OUTSIDE MENACE; LODGE PRESENTS IT; SENATE RATIFICATION SEEMS SURE; *The New York Evening Post*, FOUR-POWER ENTENTE TO REPLACE ANGLO-JAPANESE ALLIANCE.

Industry and Business

Some newspapers not infrequently show a decided bias in the handling of stories involving industrial relations such as demands for higher wages, strikes, boycotts, etc., and in the treatment of stories on other phases of business. This prejudice is likely to show itself in colored headlines.

1. Strikes.—One of the notable studies of the tendency is found in the report of the investigation of the steel strike of 1919 by the Commission of Inquiry of the Interchurch World Movement. Only two of the seven Pittsburgh newspapers, *The Press* and *The Dispatch*, did not color their headlines, according to this commission. The report said:

It is inconceivable that the public which relied on the Pittsburgh newspapers could . . . have understood either the causes of the steel strike or the significance of its incidents. The effect of the news treatment of the strike was to create the overwhelming impression and prejudice that the strike came about through the pursuit of unreasonable demands, inspired by revolutionary motives. The real issues of the strike were not printed. Extensive space was given to the "redbook" of Foster which was in no sense an issue or a factor in the organization of the strike.¹

Regarding headlines themselves the commission wrote:

Without a single exception worthy of note, the statements, demands, grievances and testimony from the side of the strikers were printed under headlines or in context tending to give the impression that what the striking steel workers sought was something unwarranted and that their grievances were unfounded.

One method of treating news when the events happened to be undeniably favorable to the strikers' side was exemplified by *The Leader* on Sunday, October 12. On October 11 the United States Senate Committee investigating the strike at the hearing in Pittsburgh had heard as witnesses representative strikers, union organizers, and members of the community. On Sunday *The Leader* printed a long account of the pre-

¹ "Public Opinion and the Steel Strike," p. 14. Report of the Interchurch World Movement of North America, Harcourt, Brace and Company, New York, 1921.

vious day's proceedings. The testimony of some of the witnesses was summarized and some of it quoted, but the "lead" of the article, which occupied all the front-page space and was carried under an emphatic black headline, was devoted to Senator McKellar's condemnation of the men who called the strike. The day's proceedings actually amounted to an arraignment before members of the Senate of the United States, not only of conditions in the steel industry, but of conditions in Allegheny county on account of the not impartial activity of officers of the law. *The Leader's* "report" appeared under a three-line display head, reading: MCKELLAR SCORES CHIEFS FOR NOT DELAYING STRIKE.

The Gazette-Times treatment of the proceedings of the Senate Committee on October 11, when chiefly strikers' witnesses were heard, was conspicuously biased against the strikers.

Although many witnesses testified concerning the industry's long hours, the arbitrary treatment, the tactics of the police and officials, the desire of foreign workmen to become Americanized and of their difficulty in learning English after a twelve-hour workday, only a short portion of *The Gazette-Times'* article toward the end was concerned with this testimony, while the headline and "lead" of the article made no reference to this significant phase of the day's hearing.

The following is the headline . . . of *The Gazette-Times'* article on the steel strikers' October 11 testimony without mention of the grievances cited:

STEEL STRIKE PREVENTABLE, SENATORS HEAR

Walkout in Opposition to
President's Wish, Witnesses
in Local Probe Say

ORGANIZER GRILLED

Statements of Strike Leaders
Are Occasionally Resented
by Investigators

SESSION FOR TODAY¹

¹ *Ibid.*, pp. 113-115.

The commission conceded the fact that treatment of the news of the strike by the Pittsburgh papers was influenced by "war psychology" and for this reason "loyalty" was accepted as the issue. It is pointed out that the colored news of the strike not only undermined workingmen's confidence in the press, but that it accentuated class divisions and retarded Americanization in the very districts where this was needed most.

Many headlines published in labor and socialist papers during the steel strike were open to the same objections that the commission raised against the news in the Pittsburgh newspapers. On Sept. 22, 1919, *The Milwaukee Leader* ran a six-column banner—STRIKE 90 PER CENT EFFECTIVE. The banner was not enclosed in quotation marks, and the reader would naturally infer that it was a statement of fact. The lead of the story explained that William Z. Foster said the strike was 90 per cent effective.

Five days earlier *The Leader* had run a story on Page 9, under the heading UNREST OF WORLD MEANS OLD ORDER IN DEATH THROES, a clear case of editorial comment in the headline.

It is true that at one time the covering of industrial disputes was difficult because neither labor nor business made it easy for reporters to get the facts. Business was first to recognize the need of adequate contact with the newspapers. Since often it was possible to obtain only one side of the dispute, newspaper stories, and consequently newspaper headlines, often reflected only the side of business. More recent developments have tended to change this situation.

2. Other Labor News.—Nonetheless, there were and are today a large number of papers, some intentionally and some not, that tend to color industrial news in favor of ownership and against labor. This is true despite the fact that in recent years organized labor has received more and more support from both national and state governments. On the other hand, such laws as the labor-relations, wage-hour, and social-security acts have been the object of bitter attack by large sections of business, and the point of view of business has been reflected in the editorial and news policies of many newspapers.

Typical of the situation is the incident that caused Arthur Robb, editor of *Editor & Publisher*, to criticize as unfair the headlines in three afternoon newspapers, early in 1940, over a

story on the hearing of the Temporary National Economic Committee on activities of the National Labor Relations Board.

The testimony before the committee that day concerned efforts to unionize the employees of a mill at Gaffney, S.C. Introduced in evidence was a letter from an examiner of the labor board to his chief. The examiner, on the spot, reported that the labor board entered the situation after the management had balked the union by using "thugs and fanatic preachers" to form "goodfellowship clubs" among the workers. The letter related further that intimidation had been such that only one Negro who had been active in the organization movement dared to testify before the examiner. This witness, the examiner wrote, had been discharged after heading a union delegation and the company police had given him until sundown to move out of a company-owned house.

After the hearing, the examiner walked five miles to the Negro's cabin and, for reasons that were unexplained in the testimony, left \$4 with him.

Mr. Robb wrote:

That was the lead, factually and simply written in the press service dispatches from Washington. AP, UP, and INS correspondents all agreed on substantially the same values.

If you were a headline reader, you learned this from *The New York Sun*:

TRIAL EXAMINER FOR NLRB GAVE WITNESS MONEY

House Inquiry Committee
Told that Bills Were
'Handed to Negro

HE HAD BEEN FIRED BY FIRM

A three-column head, with a one-column drop, in *The World-Telegram*:

NLRB EXAMINER ADMITS HE GAVE \$4 TO A WITNESS

Mill Preacher,
He Says, Called
Lewis 'the Devil'

While *The Post*, in a two-column head, wrote:

'PREACHERS' USED TO FIGHT LABOR, NLRB PROBE TOLD

Examiner's Letter Describes
How Exhorters and Thugs
Worked Together

None of these heads, we submit, gives the adequate or important information brought out in the dispatches. Two convey to the hasty and the thoughtless that the examiner had either bribed a witness or paid for "service rendered." The plain inference from the text is that the gift was an act of sympathetic charity. . . .

The third headline emphasized another minor phase of the story. It isn't especially important at this stage of the country's industrial education to explain how an employer violated the national law three years ago. The violence was an incident in a much larger story implicit in the letter introduced as evidence and reproduced in the dispatches.

That, to our mind, was the fact that an employer can still own an entire city, with the practical power of life and death over all its inhabitants and that in his employment policies he can defy the government with impunity.¹

Mr. Robb went on to comment on the labor-relations act, which he believed defective and the administration of which he believed faulty. After lengthy discussion of these points he concluded:

Newspapers . . . will be doing a major service for all fair employers, including themselves, by viewing the present labor situation constructively and objectively. It needs no special effort to discredit either the

¹ *Editor & Publisher*, Jan. 20, 1940.

present act or the administration it has had in many instances. The facts on these matters speak for themselves. When they are corrected, the larger issues will remain—and we think they will take expert, illuminating, and objective newspaper reporting and headlining.

Crime and Courts

Great care should be taken in writing a headline for a story about the arrest of a person suspected of a crime. The American Bar Association has pointed out the danger in the tendency of newspapers to assume that a person is guilty when he has been arrested charged with a crime that has strongly aroused public sentiment. Usually it is the headline that is the chief offender, and "trial by newspapers" often means trial by headlines.

1. Stories of Arrests.—Inaccuracy and failure to qualify statements in headlines over stories of arrest, of course, may be the basis for libel suits if the person arrested later is acquitted. Often he does not sue, for reasons explained in Chap. VI, but that factor should not be regarded as a reason for avoiding fairness in the headline. The young copyreader frequently writes such a headline as TOM JONES SEIZED FOR BANK ROBBERY, which immediately labels Tom Jones as guilty. More accurate would be TOM JONES CHARGED WITH BANK ROBBERY, SUSPECT ARRESTED IN BANK ROBBERY, or even TOM JONES HELD IN BANK ROBBERY.

2. Trials.—The newspaper coverage of trials has been widely discussed in recent years, and at various times the bar and the press have joined hands in an attempt to work out reasonable procedure for giving the public fair accounts of judicial proceedings. The copyreader must realize that, particularly in a long trial, the evidence given on a particular day may be all one-sided. That evidence alone might appear highly favorable to one party, but considered in relation to previous or succeeding testimony might carry little weight. Therefore, headlines on a report of a day's occurrences in a trial should make clear the authority for statements of fact and of opinion, and, as far as possible, show how they are related to the case as a whole.

The Human Side

Why do newspapers color news and headlines? Is it done intentionally or is it sometimes unconscious coloring? Can the

story of a strike be presented in an entirely disinterested manner without color of some kind? If coloring of news and headlines is done involuntarily, how can newspapers correct the evil and how can society protect itself? These are questions that immediately arise in any discussion of colored news.

1. The Influence of Advertisers.—Too often the public accuses newspapers of bowing to the demands of advertisers. Every newspaperman, however, knows that only in isolated cases does the advertiser exert any control over the news columns. It is only the newspaper threatened with insolvency that knuckles down to the demands of the advertiser. The majority of newspapers realize that their chief duty is to the reader. In most newspaper offices, any advertiser who would suggest how a story should be handled would be shown the door.

2. The Outside Interests of Ownership.—Other critics insist that news is perverted at the request of the owner of the paper, who may be a stockholder or beneficiary of a corporation. This also is rare. Nearly all newspapers strive for accuracy. Direct orders from owners on policy stories are infrequent. The reasons for news coloring are not so obvious and tangible as many critics of the press would have the world believe. The reasons can not readily be analyzed, but for the most part they can be found in the mental outlook, the friendships, ambitions, fears, customs, and beliefs of owners, editors, and reporters.

How the legitimate ambitions for promotion of desk men and reporters may cause them unconsciously to color news is brought out in an editorial that appeared some years ago in *The La Crosse (Wis.) Tribune*. The editorial read in part:

A wealthy newspaper publisher owns Standard Oil and railroad stocks, or steel, or is interested in Mexican concessions. He is human, and humanly selfish. Inevitably and quite unconsciously, his attitude is influenced. His attitude is translated into his newspaper policy.

A boy gets a job as reporter on this newspaper. He is loyal. He reads the editorials. The publisher is a fine fellow, and nods pleasantly to the reporter. The managing editor commends his work. He is advanced. He writes special stuff for other newspapers, to add to his income. Perhaps he becomes a staff writer for one of the press associations. Unconsciously and honestly his stories are colored by the impressions and sympathies and personal contact resulting from his affiliation with the interested publisher. One can not put a finger on it,

but his personal reactions to life are there between the lines of the written story.

3. The Herd Instinct.—Everyone on the staff, from the editor-in-chief down to the reporter, is likely to be similarly influenced in his point of view by what he has come to believe are the opinions of the owner. On the other hand, the owner, as well as his employees, is under the influence of the herd instinct. The newspaper, as at present constituted, is essentially a herd institution. And the herd in the United States is held together by a definiteness of faith unequaled except in a supposedly infallible church. A long list of taboos—sexual, economic, and social—are dogmas of the American faith.¹ The news concerning Communism, Nazism, and Fascism, and the news concerning many strikes is colored, not through corruption of the press, but because of the feeling of the employees of newspapers that the herd tradition is against these movements. Hence, there is a curious unanimity of opinion expressed by editorial writers, and once you know the political and social affiliations of a newspaper you can predict with considerable certainty the perspectives in which the news will be displayed.

4. Ignorance and Civic Pride.—Other factors that play their part in the coloring of news are ignorance, fear of giving all the facts to the people, the wish to keep up the good reputation of the city in which the newspaper is published, propaganda, and gross ignorance of even the simplest laws of evidence.

The Policy Story

At the first annual convention of the American Society of Newspaper Editors, Marc A. Rose, then managing editor of *The Buffalo News*, asserted that a certain amount of partiality in news presentation is often justified by circumstances. Mr. Rose said:

I think a perfectly valid criticism is that newspapers are developing a bad practice of being partial in their presentation of news. Now, I think we have some right to do a certain amount of that. The place we are to draw the line is the great thing. I think we have this right that when there is, we will say, a hearing in Albany upon a piece of legislation in which we are interested, and we are interested in it for the highest

¹ CRAWFORD, N. A., "The American Newspaper and the People," *The Nation*, Sept. 13, 1922, p. 249.

motives, because we believe that the law, if enacted, will be for the public good, and at this hearing both sides are heard, I do think it is within our rights to give the greater display, the greater prominence and the greater space to the speakers who present what we believe to be the true view of the case.

But I do not think we have the right utterly to suppress, and we certainly have not the right to distort in the slightest, the argument which is presented by the other side. And that accusation is made, and I think in some cases with justice, that newspapers are doing that thing.

In March, 1938, E. K. Merat, a graduate student at Columbia University, wrote to the editors of New York city newspapers, stating the premise, "It is the theory of American Journalism that news is separate from opinion," and asking if these editors permitted editorial policy to affect news policy. *The New York Post* published an answer written by Samuel Grafton, which read in part:

You see, E. K. Merat, men, not machines, report news stories, and men, not machines, edit and make newspapers. . . . They have to decide how to write and where to put each story, what story to use an eight-column line on and what story to bury on Page 27, with two sticks.

That means editors have to use their judgment. Judgment, dear E. K. Merat, is opinion.

The Post proposes a bill to compel physicians to give blood tests to prospective mothers. The day the bill is introduced we have a headline at the top of Page 1 telling about it. Our contemporaries have five lines on Page 20. Both are reporting "the facts."

We don't blame the other papers. If *The World-Telegram* was to invent a bill for ending bunions we'd report it, all right, but we probably wouldn't give it top position on Page 1. . . .

We're not talking about deliberate distortion, mind you. That's something else, and American papers have been cleaning themselves of it for many years. They're more honest right now than they've ever been. Such stuff as the *Journal's* constant reference to the Spanish "Reds" when they mean the Government forces is becoming rare. We're talking about the honest judgment that an editor has to make to get up an edition.¹

Both of these citations, and particularly the one from Mr. Rose, present another phase of the ethics of the headline, that is, the policy head over the policy story. Here, it would seem, the

¹ *The New York Evening Post*, March 22, 1938.

copyreader is helpless. The headline he writes must be a faithful digest of the story. Since the story plays up one side, the headline can not avoid doing so. The responsibility then is up to the publisher.

Undoubtedly there are occasions when a policy story is justifiable. But, as Mr. Rose says, the difficulty lies in deciding where to draw the line. The problem is analogous to many of the complex questions in medical and legal ethics where, on some occasions, judgment must be exercised as to the best procedure for the good of all concerned. In the last analysis a high standard of ethics for every individual in the profession would seem to be the only safeguard for the public.

The Responsibility of the Newspaper

The American newspaper has been under severe attack during the last decade. Since the days of Joseph Pulitzer there has been a growing demand that newspapers present both sides of controversies. Newspapers took heed, but the opposition of a majority of daily newspapers to the methods of the Roosevelt Administration in seeking social reforms brought to a high level the number and intensity of attacks on the press. These attacks have been accompanied by various proposals for governmental control of the press, bringing from wise editors and publishers reiteration of the advice that newspaper reform must come from the inside or it will come from without.

1. **"The Food of Opinion."**—"The food of opinion," President Woodrow Wilson said, "is the news of the day." The daily newspaper shares with radio, the news and picture magazines, and the newsreels the job of purveying this food for thought. How highly important it is, then, that the news of the day, in story and in headline, be presented accurately and fairly! The world needs knowledge. Most of the matters that men differ about and squabble over, they fight about because they lack the information on which to base an opinion on which all sound minds would agree. On matters as to which the information is sufficient, good minds do agree. It surely is the duty of a newspaper to prevent misunderstanding among the classes instead of fostering it. The coloring or adulteration of news—"the food of opinion"—is as dangerous to the body politic as

the work of the copyreader unless the error is a serious one, and then he usually refers it to the copy desk for authority to change. Like the printer, the proofreader is expected to follow copy. If he thinks a statement is wrong, he must consult the editor before making a change.

2. Unnecessary Corrections Costly.—Corrections made in the proof that should have been made in the copy increase the expense of producing the newspaper, cause delay in going to press, and create friction between the composing room and the editorial department. The editorial staff should avoid the habit of reading copy on proof. Correcting even a single error in newspaper composition means resetting a line. Insertion of a word or phrase may require resetting several lines—even a whole paragraph. New errors may be made in resetting, so it is good policy to avoid resetting as far as possible. If an insertion is made in a paragraph the editor attempts to eliminate a similar number of words in the lines before or after the insertion, to reduce the number to be reset.

3. Qualifications.—A keen eye, quickness in detecting errors, and a natural capacity to take infinite pains are the qualifications that make a good proofreader. A knowledge of type and printing processes increases the efficiency of the proofreader. While quickness is desirable, care and accuracy are desired more than speed. The proofreader should remember that he is the last person that has an opportunity to correct an error. A mistake by him may result in irreparable damage.

The normal person in reading sees not letters nor words, but phrases. Thus, as he reads, his eye skips across a line of type, pausing for an instant three or four times in the average line in a newspaper column. The proofreader must break himself of this normal method of reading so that he inspects carefully each word—in fact, each letter—in the line. A piece of cardboard or a ruler placed on the proof immediately above the line being read, covering up lines above it, aids the eye in focusing and practically forces one to read every word in the line. Errors at the right-hand end of the line are most likely to be overlooked, so it is wise to double-check the ends of lines. Similarly the untrained proofreader is likely to be most careless in reading large type, such as in headlines, because of the subconscious feeling that he won't miss an error in anything so large. The biggest errors frequently are the ones overlooked.

Proofreader's Marks

Whereas the copyreader makes his marks at the point of error in copy, because the printer will pick them up as his eye moves across the copy while he is setting the type, the proofreader makes his marks in the margin opposite the line in which an error occurs, to flag the printer's attention to the line to be corrected. The marks that the proofreader uses are standardized in printing offices as follows:

- Cap or S* capitalize
- l.c.* lower case (small letter)
- D* delete; omit
- Q* letter up side down; turn it over
- P or ¶* make a new paragraph
- No P or No P* no paragraph
- X* imperfect letter
- /* insert a hyphen
- '* insert quotation marks
- ,* insert a comma
- .* insert a period
- ^* insert at the place indicated
- st* let it stand, that is, restore the words crossed out
- #* put a space between
- smaller space
- =* close up; no space needed
- ↓* push down space or slug that shows
- f* wrong font
- t* transpose
- L* carry to the left
- J* carry to the right
- L* lower
- U* elevate
- lead* lead between the lines
- ~ lead* take out lead
- run in* make one paragraph out of matter indicated
- center* place words in center of line

Errors That May Escape Notice

1. Errors at the right-hand end of a line and in large headlines and advertising captions. Tests have shown that proof-readers are most likely to overlook these. Read every line carefully to the end, and double-check headlines.
2. The omission of a letter or a syllable or the substitution of one letter for another which does not greatly change the outline of a word as *Novmber* for *November*, *expediton* for *expedition*, etc.
3. The insertion of a word that is not in the copy and that does not materially alter the sense. This is especially true of articles and conjunctions.
4. The repetition of a syllable or word that ends one line, at the beginning of the next.
5. The substitution of one word for another that differs from it slightly in spelling and that sometimes makes sense, as *should* for *would*, *morale* for *morals*, *finance* for *fiancée*.

Revise Proofs

After the type has been corrected in accordance with the instructions on the first proof, a second or revise proof is usually taken. This is compared with the first proof to see that all corrections were made. Since every correction in type set on slug-casting machines makes it necessary to reset an entire line, the proofreader should go over the whole line that contained an error to see if the compositor made a fresh error in correcting the original mistake. While the proofreader generally has an opportunity to read a revised proof, he should make all corrections possible on the first proof. Every additional revise proof that has to be pulled adds 10 minutes to the make-up time.

Page Proofs

A few offices pull proofs of pages for final checking. The proofreader in checking such proofs notes whether proper heads are over proper stories, whether any type has been dropped out of a story in make-up, whether dashes and rules are properly used, whether cuts are right side up and carry proper overlines and underlines, whether stories that are jumped are continued properly from page to page and with the proper jump heads, and whether errors marked on final revise proofs have been corrected.

If page proofs are not pulled, it is the duty of the proofroom to check over the pages in one of the first copies of each edition as soon as the presses are started.

Proofs to the Desk

In most offices in which the proofreading is done in the composing room it is customary to send one or more sets of galley proofs and revise proofs to the newsrooms. The head of the copy desk usually scans such proofs, referring to the head proofreader errors that he fears might escape the proofroom. Such proofs also are used for marking adds and inserts when it is necessary to make them. When so used, these proofs usually are marked *Correct* or *Correx* at the top, to differentiate them from proofs from the proofroom.

CHAPTER XIII

TYPE AND PRINTING

THE efficient copyreader and editor must have a working knowledge of type and printing practices. The editor is striving constantly for improvement in the typographical appearance of his paper and economy in production. The copyreader often is called upon to specify the manner in which special material, such as boxes, tables, and other unusual display, should be set.

The newspaper worker can not hope to carry in his mind all there is to know about type; the subject is too complex for that. Nor is it necessary that he do so. There are hundreds of type families, many of which are used only rarely and some of which are entirely unsuited for newspaper work. If he is wise he will acquaint himself fully with the type available in the office in which he is employed and consult with the foreman of the composing room concerning special problems. But he can and should know the fundamental principles of type and production so that he can talk intelligently with the men in the composing room, and work out with them the problems of the moment. A friendly composing-room crew can be most helpful to the copy desk.

The Composing Room

Knowledge of production gives the copyreader a better understanding of the necessity of maintaining dead lines for copy. It helps him understand why copy should be clean and easy for operators to follow, why headlines in type larger than the body type are written on separate sheets of paper from the copy, why slug lines and guidelines are important, and why co-operation in general improves the paper. He may discover that when there are two or three ways of setting a particular piece of display one may be more economical than the others, or that practices that are economical in one shop may not be so in another shop differently equipped.

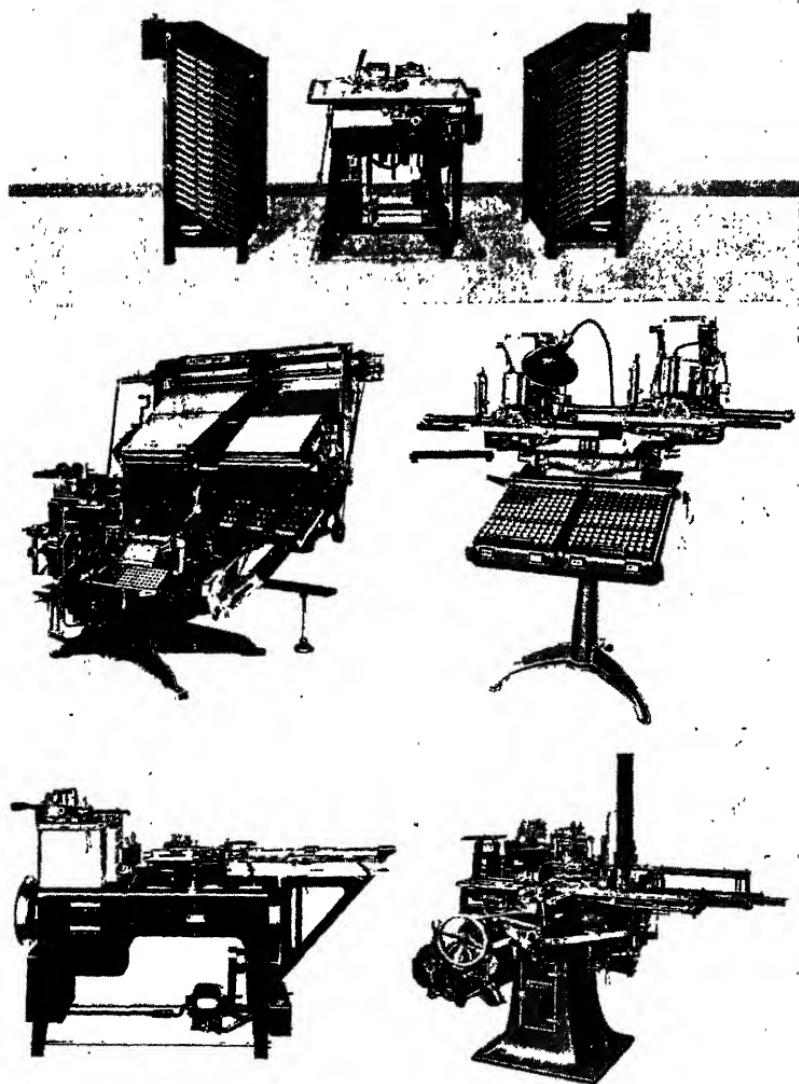


FIG. 3.—Typesetting machinery. The Ludlow (top), flanked by two matrix cabinets, for production of advertising display and headline composition in slug form. Recent model Linotype (center left), a slug-casting composing machine with four main and four auxiliary magazines, designed for economical operation.

1. Hand Composition.—A little more than 60 years ago all newspapers were printed from hand-set type. Each letter or ligature (ff, fi, fl, ffi, ffi) was on a separate metal or wooden body, and these characters were picked by hand from a type case and arranged in words and lines. This is known as hand composition.

Even in the largest newspaper offices some of the larger headlines and advertising display lines are set by hand today, and all the content of some of the smallest weekly newspapers is set entirely by hand, but a high percentage of newspaper composition is by machine. The type, whether set by hand or by machine, still is assembled and made up in page form by hand.

Most type is of metal, but the type for large letters, especially those of 96-point or more, is produced also in wood. Wood type seldom is found in newspaper offices that stereotype their pages for printing. The wood will not stand the pressure of the stereotyping process.

2. Line-Casting Composing Machines.—The composing machine most frequently found in newspaper offices is one of the line-casting and composing machines known as the Linotype (Fig. 3), Intertype, or Linograph. These machines all are keyboard operated. The printer by depressing a key causes a brass matrix, or mold, of the letter he desires to fall into place in an assembly elevator. When he has assembled the proper matrices and spaces (steel space bands are used for ordinary spacing between words) for one line, the matrices are carried to a casting point, where a slug the width of the line being set—say, a newspaper column in width—is cast. The matrices then are automatically distributed in the magazine, whence they drop again at the operator's touch, while the slug is trimmed square and deposited in a "stick," or tray, at the front of the machine.

Whereas a hand compositor can set about three galleys or columns of 8-point by hand in an eight-hour day, a machine operator averages from twelve to fourteen galleys. The operator's production is determined in part by whether copy is clean, whether he must change magazines and slug sizes frequently, and whether he is setting long or short takes. Thus, an operator on a

in production of a wide range of body and display type faces and sizes. The Monotype keyboard (center right) for preparing the guide tape to operate the Monotype caster (lower right) in the casting of type composition. The caster may be used also for producing type to be set by hand. The Elrod (lower left) for producing leads, slugs, and rules.

small newspaper with one edition a day, setting steadily from long takes, will have a higher production than an operator on a large newspaper with several editions daily.

Each of the three makes of machine mentioned is built in several models for different kinds of work. A small newspaper, for example, might have a single machine with three main magazines and one auxiliary magazine, giving the operator command of four sizes of type without removing a magazine from the machine and replacing it with another. Each matrix in the smaller sizes carries molds for both a light face and either a bold or an italic of the same size, so that actually the operator may have at his command seven or eight variations of type to meet the principal body, headline, and advertising demands of the small paper.

A large newspaper office will have many line-casting machines. A large percentage of the machines may have only one magazine bearing mats for the principal body type in which the paper is set, or two magazines so that the machine may be used for setting news matter or tabular matter, classified advertising, and markets. Other machines will be equipped with one or more magazines exclusively for headline or advertising composition. The most recently developed machines will set as many as four sizes of type in the same line, and distribute the matrices to the proper magazines automatically. Such machines are used for setting grocery advertisements and similar composition, in which the price is set in one size of type and the description of the article in two or three other sizes.

3. The Ludlow.—Closely allied to the machines mentioned is the "J. J. Typograph" (Fig. 3), usually called the Ludlow, which is found in the majority of daily newspaper and in a number of weekly offices. It operates on the same principle as the Linotype or the Intertype, but the matrices are assembled and distributed by hand, much as hand-set type is set and distributed. The Ludlow is used for larger display types for advertising and headline use. It is more flexible than the Linotype and Intertype in range of sizes available, and more economical for sizes and faces used only a few times in each day's publication of the paper. Production, of course, is not so fast as by Linotype or Intertype, but is faster than by hand composition, and has the advantage over the latter of giving new type for each setting.

4. The Monotype.—The Monotype (Fig. 3) is used in many large newspaper offices for special composition, particularly for casting up tables, and is widely used for setting the body of high-grade books and magazines because its product comes closer in artistic value to hand-set type than does the product of line-casting machines. If type is to be set by Monotype, an operator sitting at a keyboard punches out a tape that looks much like a player-piano roll, except that it is much narrower. This tape is transferred to a casting unit, where it guides the position of a matrix over a casting point, where individual pieces of type are cast for each letter and space, and the letters and spaces are assembled by lines. Each matrix carries the molds for capitals, lower case, small capitals, figures, and points in the size being set. The product of the Monotype, then, resembles hand-set type. It is possible to correct Monotype production by replacing individual letters, whereas corrections in the production of line-casting machines require the resetting of the whole line. Large newspapers sometimes set up market and election tables on the Monotype and, as new results are available, bring figures up to date by hand correction of individual figures.

The casting unit may be used independently to cast type to be thrown into the cases to be hand set. Some large plants insist on new type for each setting, melting up type that has been used instead of distributing it in the cases for use again. The Monotype has an important place in such plants. Monotype metal is softer than the metal used in foundry-cast type, so that Monotype is not so durable as foundry-cast type. Where hand-set type receives heavy use, printers believe it more economical to use the Monotype, casting new type frequently and throwing away used type, rather than to buy foundry type, although, unit for unit, foundry type will give longer wear than Monotype.

5. Slug and Rule Casting.—Many newspaper offices today also have slug- and rule-casting machines (Fig. 3) to provide printers with ample material such as rules, leads, and slugs, commonly called strip material. Until a few years ago, most rules, and frequently leads and slugs, were manufactured of brass to make them durable. Today these printing supplies are cast in type metal more often than not, and thus after use may be discarded and melted up to provide new materials. Some border is cast on slug and rule machines, but more fre-

quently it is cast, together with dashes, on line-casting machines. The Elrod, manufactured by Ludlow, and the Monotype Slug and Rule Caster are the machines in common use.

6. Assembling Type.—After the lines of type are set, this production must be collated or assembled in preparation for make-up. The type for heads and stories is put together, rules are put around boxed stories and boxed heads, and the individual advertisements are put together by skilled printers. They have at their command galleys, or shallow metal trays, on which the type rests; saws for cutting rules, borders, and slugs to proper length; mitering machines to provide close matching of rules and borders at corners, and a number of other devices.

7. Make-Up.—From their hands the collated type goes to other printers, who actually make up the pages of the newspaper, placing the type between column rules in the chases, inserting additional leading where necessary to make the columns come out even, etc. The task of the composing room for each edition ends with the delivery of the completed page forms either to the pressroom or to the stereotype room.

Stereotyping and Printing

On smaller newspapers, with one edition a day or one a week, the paper is printed directly from type. If the newspaper has several editions or a long press run, a fiber matrix is made of each page, the matrix bent for casting a curved plate if one press is to print the edition, or several plates for each page if several presses are to print the same paper at once. The type forms then are returned to the composing room to be opened up for revision for the next edition, which goes on simultaneously with the printing of the previous edition.

1. Flat Casts.—Even small newspapers that do not print from stereotype plates have stereotype-casting equipment today for making flat casts from mats of news pictures, advertising illustration, and even of whole advertisements. Few small newspapers have installed their own engraving departments although recent developments have made the original cost of such installations relatively inexpensive for small units with limited production ranges. The cost of commercial engravings is such that newspapers without their own plants limit purchases to cuts of local pictures. Picture, feature, and advertising illustration services,

together with advertisers, send such material in mat form rather than in the form of photographic prints or artist's sketches.

2. Presses.—Many weekly papers and small dailies are printed on hand-fed cylinder presses. The type form moves back and forth under a revolving cylinder that brings each single sheet in contact with the type, which is inked automatically. The sheet must be run through once for each side, two or four pages being printed on a side, depending on the capacity of the press, and the sheet then folded by hand or by a separate folder. Larger weeklies and most daily newspapers with circulations up to 5,000 print on flat-bed web perfecting presses. A roller device, moving forward and backward over the type form, inks the form and draws the paper into position from a roll as it moves in one direction and rolls over the paper to make the impression as it moves back. The paper, or web, is carried to the cutting and folding device, and the paper delivered folded. The models in most common use will print four-, six-, or eight-page papers at a rate of 2,000 to 5,000 an hour.

The largest newspapers print on rotary presses, on a web of paper drawn from a roll through sets of rollers, one roller in each set forcing the paper into contact with the curved printing plate on the other. The web ultimately reaches the folder, where it is cut and folded. Frequently a conveyor attachment carries the printed paper directly from the press to the mail room, and as the press delivers the papers to the conveyor it flips every twenty-fifth, fiftieth, or hundredth paper out of line so that the circulation department can count the papers quickly by bundles. Rotary presses are built in basic six- or eight-page units, and the units are assembled to provide a press to meet the maximum daily capacity of the individual newspaper. The largest dailies, for example, have presses with a capacity of sixty-four pages at a speed in excess of 20,000 papers an hour. The number of papers printed hourly can be doubled for editions of thirty-two pages or fewer.

Type

Type is classified in six primary groups: Old-style Roman, Modern Roman, Gothic and Sans Serif, Square Serif, Script or Cursive, and Text or Blackletter (Old English). The newspaperman seldom is concerned with the last two groups, although

they are used occasionally for special headings and for advertising composition. From the Roman, which type founders based on the writing of the monkish scribes of the Middle Ages, who in turn had taken it from the letters used by the Romans in their inscriptions on public buildings, were derived such great type families as the Bodoni, Cheltenham, Century, Caslon, Goudy, Latin or Antique, and Scotch Roman. Gothic, the term used in America (abroad Gothic is applied to Old English or Text), is the older name for the square-cut letters without serifs. Gothic was in disrepute for a number of years in the present century until, in the late '20's, type founders began to produce the modern sans-serif and square-serif faces, which to all intents and purposes are the ink brothers of the older Gothics—in fact, some are dead ringers for older Gothic faces with but slight variations.

1. **Type Families.**—Letters of the same design are cut in a number of variations. The primary design is upright or regular. The first variation of the design is to slant the letters, and this is called *italic*. Occasionally a few extra flourishes or curlicues are added to certain italic letters, which are known as swash characters. Such characters are used primarily for ornamentation in advertising or job composition and seldom find a place in the news columns. The second variation is in the weight or blackness of the letter. The text of this book is set in normal, upright, light-face type. By increasing the weight of this letter we get a bold-face or full-face type—thus, bold. A few designs have variations in weight known as medium, bold, and extra-bold. We may have italic in both lightface and boldface. The final variation may be in width, some variations, condensed and extra-condensed, being narrower, and some, expanded and extended, wider.

A design in these variations, regular and italic, lightface and bold, regular, condensed, and expanded, is known as a family. The twenty-four variations of Cheltenham, the most complete family of type in use, are shown on Page 249.

Not every Roman family is as complete as the Cheltenham family. Nor will even the largest printing plants have all variations of the family in stock. The Caslon and Bodoni probably rank second and third in completeness. The harmonious appearance of printed matter, be it in books, magazines,

Cheltenham Oldstyle	<i>Cheltenham Italic</i>
Cheltenham Wide	<i>Cheltenham Wide Ital</i>
Cheltenham Medium	<i>Chelt Medium Italic</i>
Chelt Oldstyle Condensed	
Chelt Medium Condensed	
Medium Expanded	
Cheltenham Bold	<i>Chelt Bold Italic</i>
Chelt Bold Condensed	<i>Bold Condensed Italic</i>
Chelt Bold Shaded	<i>Bold Italic Shaded</i>
Extrabold Shaded	
Chelt Bold Extra Condensed	<i>Chelt Bold Outline</i>
Bold Extended	BOLD EXTRA CONDENSED TITLE
	Chelt Extrabold
Cheltenham Inline	
Chelt Inline Extended	
Cheltenham Inline Extra Cond	

Cheltenham, shown above in its twenty-four variations, is the most complete family of type. Designed in America in 1902, it swung leadership in type design from England to the United States. Note the three general variations: (1) Weight—light tone in Oldstyle and Wide, middle tone in Medium, black tone in Bold, and extreme black in Extrabold; (2) position—upright and italic, and (3) width—Extra Condensed; Condensed, Regular, Expanded, and Extended. The designations light, medium, bold and extrabold are common among Roman types, but the term heavy for the extremely black is used in most sans-serif families. A few sans-serif families also designate italic as oblique. Primarily a display type, Cheltenham seldom is used as a body type, because the lighter members of the family, Oldstyle and Wide, are somewhat heavier than the usual body type. Outline, Inline, and Shaded offer size in display without undue blackness, but the shaded members of the family seldom are found in newspaper typography because the fine lines blur in printing. A display device once used, but seldom seen today, is possible by combining the Bold Outline and the Bold to produce a two-color letter by printing the Bold, say, in red, and overprinting the Outline in green. Cheltenham was the most popular single display face for many years until the development of the sans-serif types, and it is still widely used in newspaper advertising and headline typography.

newspapers, posters, or advertisements, is aided if only one family is used. If the particular family in use does not run in a complete series, then only a closely related family should be chosen to supplement the dominant letter. For contrast however, a line of a Gothic or Sans Serif type, of Cursive, or of Text might be used in composition otherwise set in a Roman face. Seldom should types of more than two groups be combined in a single display.

2. Font.—The letters, figures, and points in one face and size necessary to set a piece of reading matter are known as a font. A complete font includes capital, small or lower-case letters, and small capitals. Small caps, which are capital letters the same height as lower-case letters, seldom are used in newspaper composition today, and are not included in job or advertising fonts.

3. Series.—The several sizes of a single face of type are known as a series. Thus a printing plant is said to have a series of Caslon light italics if it has the several sizes of that face from 6-point to 72-point. Offices often carry a face in an incomplete series—perhaps keeping only the smaller sizes or skipping one or two sizes—or they may carry only two or three sizes of a face used for special purposes.

4. Type Sizes.—Type is measured according to a scheme adopted by the type founders in 1886, known as the point system. A point is approximately $\frac{3}{4}$ inch (actually .013837 inch, so that 72 points would be 0.996264 inch). Hence, type is known as 6-point, 8-point, 36-point, etc., depending on the height of the body measured from the top of the *l* to the bottom of the descenders of such letters as *p* and *q*.

This line is set in 6-point

This line is set in 24-point

Some sizes of type are often referred to by the names in use before the point system was adopted. The more common sizes thus named are 5½-point, *agate*; 6-point, *nonpareil*; 7-point, *minion*; 8-point, *brevier*, and 12-point, *pica*.

The other unit commonly used in measuring type is the *em*, which is a square of the size of type being measured. The 12-

point, or pica, em is the standard for measuring widths and depths in type composition. Thus, most daily newspapers today employ a column 12 pica ems wide, loosely referred to as 12 ems wide. In measuring composition for purposes of determining cost it is measured in ems of the size of type set. Thus, the average 21-inch newspaper column, 12 picas wide, set in 8-point, would measure 18 ems across and 189 ems in depth, or a total of 3,402 ems of 8-point type.

While type is referred to according to the number of points in height it is, a few of the larger sizes—those of more than 72 points—are sometimes referred to by the pica or *line* measurement. Thus, a 96-point type would be an eight-line, 120-point, a ten-line, and 144-point, a twelve-line type. Wood type always is measured by pica lines.

Knowledge of one other type unit is necessary to the newspaper man. That is the agate line. Agate takes its name from 5½-point, and larger newspapers measure advertising in terms of the number of agate lines in depth. Thus, an advertisement one column wide by one inch in depth would measure approximately fourteen agate lines; an advertisement one column by two inches or two columns by one inch both would measure approximately twenty-eight agate lines. Such newspapers quote their rates in terms of the agate line, regardless of the size of type in which the advertisement is set. Smaller newspapers measure by the column inch and quote rates on that basis.

A complete series of type includes sizes of type from 4-point to 144-point, beginning with jumps of a half point, then one-point, two-point, six-point, twelve-point, and twenty-four-point jumps, thus: 4-, 4½-, 5-, 5½-, 6-, 7-, 8-, 9-, 10-, 11-, 12-, 14-, 16-, 18-, 20-, 24-, 30-, 36-, 42-, 48-, 60-, 72-, 84-, 96-, 120-, and 144-point. Type below 5- or 5½-point is seldom used, and 9- and 11-point are used primarily in book and magazine work. The 16- and 20-point sizes are seldom seen. Most jobs and advertising series run 6-, 8-, 10-, 12-, 14-, 18-, 24-, 30-, 36-, 42-, 48-, 60-, and 72-point.

5. Measuring Type.—Special gauges are manufactured for measuring type. If no gauge is at hand, type can be measured by counting the number of lines of type in one inch and dividing 72 by this number. The result will be the point size of the lines. This method will give the point size of the face if the type is set

solid, that is, if there is no spacing between lines.¹ Type, however, seldom is set solid, but is set with some spacing between lines. One can determine if the type is set solid by observing if the bottom of the *p* or the *q* would touch the top of a *b*, *d*, *h*, or *l* in a line immediately below it.

Type set with space between lines is referred to as *leaded*, because in the days of hand setting the printer separated the lines by placing a strip of metal known as a lead between the lines. In modern machine composition, some leading may be done by hand in make-up, but more frequently the same effect is obtained by setting type on a body 1 or 2 points more in depth than the size of type. This spacing must be subtracted from the point size obtained by dividing the number of lines into 72 to determine the type size. Thus, if there are six lines of type to an inch, 72 divided by 6 would give us 12-point as the line size, but if the type is leaded 2 points, the type size is 10-point.

It is difficult for the beginner to judge the size of type by looking at the face, because of the wide variations in type design. An examination of a page of different 8-point faces will show that in some designs the ascenders and descenders are unusually long and the body of the lower-case letters quite squat, while in others the ascenders and descenders are quite short, and the body unusually large in proportion. Thus, the lower-case letters of a 6-point type of one design may appear to be as large as the 8-point letters of another design. There also is a variation in the width of various designs—the letters in some designs being fatter than the average and some being leaner.

A type with an unusually long descender gives the appearance of spacing between lines and is said to have a wide shoulder. Such types seldom need leading for maximum readability.

6. Fitting Copy to Space.—Knowledge of the measurement of type is important to the newspaper worker, because in modern practice stress is laid on cutting copy to the space available. If the news editor orders that a certain story be edited to occupy three inches with the head, the copyreader must know how much space the head will occupy and how many words are allowed

¹ Attempts to apply to newspaper pages the method described may give fractional results, because the actual printing surface of a stereotype plate is somewhat less than the type from which the mat was rolled, since the mat shrinks somewhat as it is baked prior to casting.

for the remainder of the space. If the head requires three-quarters of an inch, or approximately 54 points, then the copyreader must fit his copy to a depth of 166 points. If the body type is 7-point leaded 1 point (7-point on an 8-point slug), he knows that the typewritten copy must be sufficient to make twenty lines of type. Each line of 7-point type of normal design will carry six words, so the limit on the story is 120 words.

Most typewriters are equipped with pica, or 12-point, type. Set at seventy spaces, the typewriter will yield copy running about twelve words to the line. Thus the reader will know that he must cut the story to approximately ten lines of typewritten material. Many newspaper offices require that the margins on the typewriters be set so that the lines on all typewritten copy are as uniform in length as it is possible to make them, to aid desk men in estimating the length of articles by counting lines rather than words. The copyreader soon becomes familiar with the type in which his paper is being set and develops a high facility for estimating the exact length in type that a piece of typewritten copy will make.

7. Leads, Slugs, and Rules.—Leads and slugs are strips of type metal, less than type high, from 1 to 18 points in thickness. Those 1 and 2 points in thickness are called leads; those 6, 12, and 18 points in thickness, slugs. They are cut into desired "laborsaving" lengths, in multiples of picas, and sometimes half-piccas.

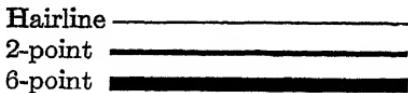
Leads are used to give white space between lines and for justifying columns by giving additional space between lines and paragraphs and around subheads. Two-point leads are used most frequently in newspaper work. Material leaded 4 points is said to be double-leaded. The leads of stories and editorials frequently are double-leaded for emphasis.

Slugs are used in separating the lines of the larger heads, for filling out the wide blank spaces at the tops and bottoms of columns, and around cuts, borders, boxes, etc. The nonpareil and pica thicknesses are used most frequently. It should be noted that the term *slug* also is used to designate the line cast by a composing machine such as the Linotype, Intertype, Linograph, or Ludlow.

The leading of type for greatest effectiveness is an art, just as the proper spacing between words in a line is an art. Some

composition is improved by leading, and some is not. Whether leads should be used depends upon the length of the line, the style of type, and the purpose of the printed matter. Undoubtedly where the measure of type is long, the placing of leads between the lines enables the eye to follow the text more easily. A lean type, which allows crowding more letters into a line than would a normally cut letter, requires more leading than a fat type with fewer letters to the line, and a proportionately large design with short descenders requires more leading than a type in which the letters are small in design with long descenders. The guiding principle, which will be discussed further in Chaps. XIV, XV, and XVI, is that sufficient white space must show through around each line of type to make it easily readable, but not so much as to break the coherence of the reading matter.

Strips of brass or type metal, type high, are used for printing straight lines, wavy lines, and borders. These are specimens of plain rules:



The column rule used to print the line separating two columns usually is a piece of metal six points in thickness with a quarter-point printing face.

Some Popular Type Families

Recent years have seen a great deal of effort expended in redesigning types for legibility and for economy in composition. At one time 13 picas was the standard column width of American newspapers. Many newspapers during the First World War and in the years following reduced to the 12-pica width, which made it possible to get eight columns instead of seven to the page, reducing the margins somewhat, without increasing the page size or paper cost. The result was that many types that set well in the 13-pica width with few divisions at the ends of lines did not set well in 12 picas.

This began a trend toward use of smaller type faces for body types. Designers then began producing type faces that were

large in height in proportion to the size, and proportioned so as to set economically in the smaller column width. Coupled with the space factor was the increased speed of newspaper production. High-speed presses and stereotyping tended to break down the fine lines in the older Roman types. Designers therefore began producing designs with heavier lines and less contrast between up and down strokes of the face. Thus, only a few of the older Roman faces remain in use for newspaper body type.

During this period, also, the sans-serif and square-serif types have come into popularity in new designs for headline and display purposes.

1. **Type Names.**—The names of most of the older type faces have become rather well established by usage. When such designs first appeared, they took the names of their designers. Other foundries then would produce designs quite similar but sell them under other names. Thus, in foundry types, Cheltenham and Chesterfield were practically the same type. Today we find the American Type Founders, Monotype, Linotype, and Ludlow offering this family as Cheltenham, and Intertype offering it as Cheltonian. The variations in design are hardly discernible except to the most expert typographer.

But the practice of each producer's adopting his own name for type remains in the designations given to recent faces. Thus the Cooper Black of American and Monotype, the Pabst Extra-bold of Linotype, Rugged Black of Intertype, and Ludlow Black of Ludlow are essentially the same type face. The Sans Serif of Monotype, Vogue of Intertype, and Tempo of Ludlow have similar characteristics, as do Erbar of Linotype and Vogue Condensed of Intertype. Each of the producers has a square-serif letter that is similar in characteristics to the square-serif type of competitors in the Stymie of American and Monotype, Girder of Continental and European, Memphis of Linotype, Cairo of Intertype, and Karnak of Ludlow.

Thus, the person learning type must not become too confused by names, but must be familiar enough with type characteristics to use effectively the type of the particular producer whence his paper has bought its type or matrices.

2. **Body Types.**—The more popular body types in use today are

LINOTYPE

INTERTYPE

This line is set in Tonic.

MODERN DESIGNS

This line is set in Ideal News

This line is set in Excelsior No. 2

This line is set in Ideal Teletype

This line is set in Opticon

This line is set in Paragon.

This line is set in Corona

OLDER DESIGNS

This line is set in Century Expanded

This line is set in Antique No. 1.

This line is set in Old Style No. 1.

This line is set in Number 1

This line is set in Number 2

This line is set in Number 2

This line is set in Number 16

This line is set in Number 16

This line is set in Number 21

This line is set in Regal.

This line is set in Old Style No. 7

2. 2. 1. 1. 1. 2. 3

5. Gothic and Sans Serif Faces.—Gothic is a misleading name. The ordinary reader and the book collector apply it to all the older forms of Old English, but type founders in America apply it to a sturdy type that has neither serifs (except in one or two variations, such as Copperplate Gothic) nor hairlines. It is rugged, plain, and simple, but lacking in beauty or life. It probably came into general use for newspaper headlines because, lacking serifs, it tended to be more compact, offering a greater unit count to each line than some of the other faces. However, if too condensed, Gothic becomes quite hard to read. The newer sans-serif faces are essentially Gothics to all intent and purposes. Some of the more common variations of these types are shown here.

Franklin Gothic

A square-cut face used principally for advertising display. It is marketed under the name Franklin Gothic by American and Monotype, as Gothic 16 by Linotype, 16 by Intertype, and Square Gothic by Ludlow.

News Gothic Extra Condensed

Long a popular face for newspaper headlines because of its extremely condensed character and high unit count.

Alternate Gothic

Another headline face popular for the same reasons as are given in the preceding paragraph.

Tempo Light

Tempo Bold

The Ludlow sans-serif face in popular use today. It compares in characteristics with the American Bernhard Gothic, Linotype Metro, Intertype Vogue, and Monotype Sans Serif.

Erbar Light Condensed

Erbar Bold Condensed

A Linotype design popular for headline uses. It is comparable to the Intertype Vogue Condensed.

4. Square Serif.—Sometimes used in various sizes and weights for complete headline schedules, the square-serif faces have found use principally as contrasting types in head schedules designed from sans-serif faces.

Memphis Light

Memphis Bold

Memphis is the Linotype name for its square-serif face. It resembles closely Stymie, Cairo, Girder, and Karnak, as explained previously.

5. Roman.—The origin of Roman types already has been explained in this chapter. Modeled after the written letters of an earlier age, the various strokes or lines of the Old Style Romans resemble closely the effects of drawing with a quill pen, which, as the penman pressed down on it in making a down stroke left a wide track, and as he eased his pressure in making an upstroke or in finishing a letter or word left a fine track tapering off at the end. Thus the Old Style Romans are noted for the contrast between light and heavy lines and the pointed ending of the serifs. Modern designs in the Roman group have tended to reduce the contrast between light and heavy strokes by blackening

ing the fine lines and to give serifs a square rather than a pointed ending. Even some of the older standard faces have been modernized in redesigning.

Some of the Roman faces found most frequently in newspaper work are

Bodoni Bold

Designed in 1771, Bodoni offers more contrast between light and dark lines than does any other face in this list. Narrower in proportion to height than most letters, it makes an excellent headline type. It suggests sharpness, quickness, and vivacity, yet the letter is refined and graceful. The serifs are long, thin, and flat. Bodoni, in general use as a display type, has proved popular as a headline type, particularly for headline schedules in upper and lower case. Adoption of Bodoni for the headline schedule of *The New York Tribune* (now *The Herald Tribune*), the first major newspaper to adopt upper-and lower-case headlines, undoubtedly aided in spreading the vogue for this type.

Caslon Bold

Because of its beauty, strength, and character, Caslon is one of the most widely used faces in advertising, job, and book typography, and frequently is found in headline display. One of the earliest variations of the Roman, it has more shading than the basic Roman. Serifs are slanting. Because of its suitability for many purposes, Caslon has led to the popular saying, "When in doubt use Caslon."

Century Bold

A plain, legible letter, Century is narrower than Caslon and more uniform in color. Certain variations of Century frequently are mistaken for Bodoni, but there are distinct differences, particularly in the degree of contrast between heavy and light strokes. Century expanded has been one of the most popular body types in newspaper and magazine printing, and Century Bold and Century Italic have found widespread use in newspaper headlines.

Cheltenham Bold

Cheltenham is the largest family ever produced. It has more than a score of variations. Designed for both beauty and use, it

is legible and widely used as a display and headline type, though seldom as a body type. It can be identified by its graceful curves and strong strokes. The contrasts between major and minor strokes are not so pronounced as in Caslon.

Cooper Black

In imitation of the bold strokes of the sign writer, Cooper Black is used for advertising typography and occasionally for special display in the news columns of newspapers. Cooper Black is the design of American Type Founders and Monotype and compares with the Linotype Pabst Extrabold, Intertype Rugged Black, and Ludlow Black.

De Vinne

De Vinne is another of the Roman faces that once had wide usage for headline purposes. It is marked by contrast between heavy and light strokes and its short, pointed serifs.

Latin Condensed

A type noted for its evenness of color and for serifs that seem little more than flares at the conclusion of the various strokes, Latin long has been a popular headline type. The major single-column heads in *The New York Times* for years have been set in a Latin type designed especially for that newspaper.

Only an Introduction

A short chapter such as this can do little more than give the student an introduction to the fascinating study of types. The examples given by no means offer a complete showing of faces used in newspaper publication, but they do present some of the more popular faces and illustrate the basic characteristics of the great type groups. The best source for study of types is in the catalogues of the type founders and composing-machine companies. These catalogues not only give examples of the various faces in all sizes, but give frequent examples of their proper typographical use, as well. The student also may turn to such magazines as *The Inland Printer* and to the various books by such authorities as Theodore L. De Vinne, Benjamin Sherbow, John E. Allen, Douglas McMurtrie, J. L. Frazier, and Eugene de Lopatecki.

CHAPTER XIV

HOW TO USE TYPE

THE copyreader increases his value and his efficiency by being familiar not only with the principles of printing and a basic knowledge of type faces, but also with the most effective ways to use type to gain readability and emphasis. Not all the practices to be discussed will be found in any one office, but a copyreader who moves from one office to another will meet most of them within a few years of experience.

The general practice is for each newspaper to establish for itself the practices to be followed both in the composition of news matter and in the display of headlines. In some cases these are set forth in the style book or in memoranda posted in the office; in others, they are carried in the heads of veteran members of the editorial and composing-room staffs.

A few newspapers, notably *The Star Journal* (Fig. 4) at Minneapolis, give the copyreaders great freedom in the selection of typographical devices in the setting of stories and in choice of type and form for headline display. Such newspapers frequently have a basic headline schedule, which may be used for a majority of items in each day's paper, but the copyreader is free to work out a special display for an unusual story that may come to his hand, and to fit the type to the headline idea, rather than fit the headline to the type. Use of freakish typographical devices or forms out of harmony with the dominant display, however, must not be overdone. One or two unusual headings on a page may enhance the appearance of the page, but a conglomeration of displays unrelated in form, size, or type faces results in an unattractive page.

Body Type

The earliest newspapers in America were set in fairly large type. As communities grew and activity increased, making news more plentiful, the tendency was to reduce the size of

type, to crowd more information on each printed page to avoid increasing the number of pages. The price of newsprint and the limitations of mechanical equipment even today control the number of pages that a newspaper may print. The expanding news picture was coincident with the rising demand for advertising space, which crowded the space for news. Until it was economic to change equipment to permit the publication of larger editions, newspapers gradually reduced the size of body type.

Until comparatively recently, small daily and weekly newspapers generally were set in 8-point type, usually on a 10-point body, which meant that it was leaded 2 points. Classified advertising and tabular matter, such as markets and sports summaries, in such papers frequently were set in 6-point. Larger newspapers often used 7-point or 6-point type for the principal body matter, frequently setting it solid and leading only the leads and occasionally the first few lines under subheads.

1. Legibility.—As was suggested in the previous chapter, whether leading is necessary depends somewhat on the design of the type. The legibility of type depends on its design, its size, the length of the lines, and the background or nature of the print paper. The larger the size of type used, the less the need of leading; the larger the design of the type in proportion to its size, and consequently the more open the face, the less leading it requires; and the shorter the length of the line, within certain limits, the less leading. It remains true that some faces are more legible without leading than others are with leading.

Newspaper editors should be familiar with the relations of length of line to readability of type. Eye tests have shown that the eye actually sees at a glance less than an inch of type. Hence, long lines require extreme side movements of the eyeball or of the head. The late Benjamin Sherbow, who designed the typography of several of the largest newspapers, in his book "Effective Type Use for Advertising" says that a line of 6-point should not exceed the maximum length of 10 picas. His table for length of lines is given on Page 263.

A table such as Sherbow's, applicable primarily to matter set in paragraph form, can not be followed slavishly, but it is an excellent guide to certain limitations of type.

2. Eyestrain a Problem.—For a number of years, as a result of the practices mentioned of gradually reducing the sizes of

types, newspapers were the objects of extensive criticism from oculists and others interested in the problem of protecting the nation's eyes. Older persons, particularly, who usually are avid readers of newspapers, objected because so much fine print was hard for them to read and absorb. Furthermore, the traditional Roman faces in small sizes did not stand up well in high-speed printing because of their many fine lines, with the result that the body matter of newspapers often presented a battered or fuzzy appearance.

Type designers began to take cognizance of these criticisms a score of years ago, and the first result was the designing of new faces especially adapted to newspaper printing. These were discussed in the previous chapter, and the examples given there illustrate the tendency toward elimination of fine lines, slightly heavier lines throughout, and an opening up of the face by making the lower-case letters unusually large in proportion to the total size of the type.

3. Body-Type Sizes Increased.—About that same time, a number of newspapers began to call upon recognized typographers to assist in redesigning their pages. One step in the process was a simplifying of head schedules and another was a general increase in the size of body type. Of course, some newspapers that had been set in 8-point adopted the new faces in 6½- or 7-point because the smaller sizes actually were more legible than the 8-point type they had been using, but a great many more newspapers that had been setting body matter in 6-point increased first to 6½- or 6¾-point, and papers that had been setting in 7-point increased to 7½-point. These new types, being more open in design, usually require less leading than some of the older faces, so that setting 6½-point on a 7-point slug and 7½ on an 8-point slug are rather common practices.

Type size	Minimum, picas	Maximum, picas
6-point	8	10
8-point	9	13
10-point	13	16
11-point	13	18
12-point	14	21
14-point	18	24
18-point	24	30

Today the trend still is toward larger body types, with a few newspapers adopting 8- and 8½-point faces. Designers talk of the newspaper of the future as being set in 9- and 10-point type with the columns slightly wider than the 12- or 13-pica column of today. The latter change, of course, will upset materially present typographic standards for advertising, not to mention present rate structures, so that it may be a long time in coming, but the tendency is apparent in editorial and feature pages of larger newspapers that can keep such pages clear of advertising. *The Louisville Courier-Journal* has met the advertising problem by limiting advertising on the page opposite the editorial page, which is made up in six columns instead of the conventional eight, to four-column advertisements, which would be equal in width to the three columns of the six-column page.

4. Large Type Means Close Editing.—The greatest impetus toward the use of larger type in newspapers has come in a period when newspapers also faced economic retrenchment. The larger the type, of course, the less material could be crammed into each page. Failure to revise news and make-up policy would mean additional expenses through the adding of pages and increase in the cost of print paper and presswork. The answer to the economic problem has been, first, a simplification of headline schedules, limiting them largely to one- and two-deck headlines rather than two- and four-deck headlines; second, a reevaluation of news and feature content, eliminating material that on surveys of reader interest did not have a reader demand; and third, a more careful editing of all news material, to condense by elimination of unnecessary detail and verbiage. Thus, the problem of readability is one not only of typography but of careful editing.

Making Body Type Work

While width of columns and the size of the principal body type are established by each newspaper, there are a number of typographical variations employed even by the most conservative papers to aid the reader.

1. Variation in Type Size.—Variation in type size is one of the most common devices. Many newspapers set the first paragraph or two of the principal top stories on Page 1 in a type one or two points larger than the principal body type. Some-

times a whole story of unusual importance may be set in larger type—at least, that part of it appearing on Page 1. If the lead of a story is set two columns in width, it usually is set in type larger than the principal body type, because the average body type of 7- or 8-point is difficult to read in a line $24\frac{1}{2}$ picas long. Similarly, if an entire story is set two columns in width, the lead paragraph or two might be set in 12-point and the remainder of the story in 10-point, and sometimes on extra editions two-column leads may be set in 18-point light, with the next few paragraphs in 14-point, the next few in 12-point, and the remainder of the story in 10-point.

Some type smaller than the normal body type may be used for special purposes. Its use is confined generally to material that the editor feels he must publish as a matter of record, material that not all readers will peruse, and that consequently should not occupy much space. If body type is 7-point, long lists of names, the full text or long extracts of addresses and state papers, and tabular material frequently are set in 6-point, while 5- and $5\frac{1}{2}$ -point frequently are used for sports summaries and market tables.

2. Setting Matter Solid.—Sometimes the text of addresses and state papers and the question-and-answer reports of testimony in courts and in hearings is set solid in the principal body type, if the main body matter is set leaded. When quoted matter is set solid or in smaller type it does not carry quotation marks.

3. Leading.—Leading as a device for attracting attention also is quite commonly used. Newspapers that do not set principal leads in larger type often double-lead them, and occasionally paragraphs within a story may be double-leaded for effect. Additional leading sometimes is used on either side of indented matter and at other points in a story where a paragraph or group of paragraphs may be set apart from surrounding matter for emphasis.

4. Variation in Width.—Another method of aiding the reader is through variation of the width of lines. The setting of leads in two-column measure has been mentioned. Seldom are leads set wider than two columns because of the difficulty of reading them, but once in a while some editor tries it.

Another frequent variation is setting body type narrower than the column width, or indented. Short direct quotations fre-

quently are indented an en or an em on each side, and when they are, they carry quotation marks exactly as though they were set full measure. Numbered points, as in the following story, usually are indented:

President Roosevelt's proposals, which he publicly recommended on April 21, were:

1. The miners and operators already in agreement resume coal production under the terms of that agreement.
2. The operators and miners who have not yet reached an agreement, enter into wage negotiations and at the same time re-open the mines, the agreement ultimately reached to be made retroactive to the date of resuming work.

At the time the proposal was advanced the northern operators and the union had reached an agreement for wage increases, but the southern operators and miners were deadlocked.

A number of authorities prefer not to indent numbered points when the group of points ends a story. They feel that the indentation is more effective if it is bracketed first and last by matter set full measure.

Material set in double-column measure may be indented a full em or two ems on either side.

Occasionally a few lines of a story may be set half measure to permit insertion of a half-column cut or a half-column figure or box. The latter device is used by some newspapers to emphasize deaths in traffic accidents, as in the following example:

Jasper Smith, 79 years old, was killed instantly this afternoon when he 41 Killed by Cars Since Jan. 1	was struck by an oil truck at Fourth and Dunn streets. Witness said that Mr. Smith had been talking to a friend, and without looking stepped from the curb just as the truck approached.
--	--

Sometimes a list of names, instead of being run in in paragraph form, is set a name to a line and each name paragraphed, and it

may be set a name to a line in half measure in small type. *The New York Times* frequently sets the guest list at important dinners and passenger lists on ocean sailings in half-measure agate, thus creating two columns of names within one ordinary column.

The names of the dead and injured in an accident frequently are set a paragraph for each name and identification and indented. Frequently such matter is set in boldface as well as indented.

5. Indention as a Substitute for Boxing.—Indention of the body matter has supplanted the boxing of such matter on many papers. Thus small human-interest stories, high lights from important addresses, statistical material, etc., run under a separate head, frequently are indented rather than boxed. A full cut-off rule rather than a dash is used at the end of the indentation if it appears at the top of a column, at head and foot if it appears in the middle of a column, and at the head if it appears at the foot of a column. This is a time-saving device in the composing room, and authorities agree that it makes for better appearance.

The copyreader sometimes finds in editing a story that a human-interest angle might be taken out to be boxed with a separate head. Sometimes the copy editor is called upon to provide a summary of previous developments in a story or a thumbnail biography of a principal in the news to be boxed separately rather than run as part of the main story. Traditional practice was to run such boxed material alongside the story or insert it in the text. If set indented rather than boxed, it could be separated from the text by a full rule on either side. Many authorities object to inserting it in the text, on the ground that it breaks the reader's attention unnecessarily, preferring to use such material at the side or between the head and the introduction of the main story.

6. Setting Paragraphs in Boldface.—Another device for emphasizing parts of a story is to set paragraphs in bold-face type in contrast to the lightface of the body matter. Some papers reserve this for bulletins, which are set in boldface and usually indented at the head of the stories that they bring up to date. A number of papers permit important paragraphs in a story to be set in boldface, and a few papers go to the extreme of breaking up stories by paragraphs set in light and bold type, full measure and indented, and occasionally paragraphs set in

light or bold italic. Occasionally a single word in the body of a paragraph may be set in boldface, but this has not proved effective.

7. Italics and Small Caps.—Italics and small caps seldom are used in newspaper composition on smaller papers. The reason will be seen in recalling that most composing-machine matrices bear two molds—lightface and boldface or italic. It is more economical to have the light-bold combination, so that the operator can set subheads as he goes, so, unless the paper is large enough to have several machines, one of them equipped with a font of light-italic mats, italic seldom is used. That accounts for the more liberal use of quotation marks in newspaper work than in book and magazine composition.

8. Subheads.—Finally, all newspapers strive to break up long expanses of solid type with subheads, scattered about 200 to 300 words apart in longer stories. The general rule is that there be at least two subheads in each story, and that no subhead appear closer than two paragraphs to the top or the bottom. Subheads seldom are run at the break from two- to one-column measure, or immediately after a paragraph ending in a colon, unless the subhead is an integral part of the material introduced by the colon, such as the heading of a proclamation or an executive order. The rules for writing a subhead are the same as for any other heading.

The most common type of subhead is the single crossline set in bold caps and lower case the same size as the body type. This line makes the best appearance if it is short enough for space at each end. It contains from twenty to twenty-five letters and usually is based on the paragraph immediately succeeding it. Such subheads should not be placed mechanically, but in positions where they point up important developments in the story. A few newspapers use a crossline of bold caps, and a number prefer one or two lines in caps and lower case or in caps set flush left. Here are some examples:

	Roosevelt Asks Return to Work	
	URGES RETURN TO WORK	
	Roosevelt Asks Return to Work	

ROOSEVELT ASKS
RETURN TO WORK

A few newspapers with ample mechanical facilities use subheads set in larger type than the body type. The economic reasons against this practice for most newspapers are readily apparent.

A number of larger newspapers use a form of subhead known as the section head to break up page-length articles such as the verbatim testimony in an important trial or hearing or the full text of a presidential message. The section head usually is set in 18- or 24-point bold capitals and lower case, two columns wide. The beginning of the material will be made up in two columns, giving an even two-column break where the first section head is to be inserted, and the material under the first section head likewise will be made up to provide an even two-column break where the second section head is to come. In the reports of trials such section heads may cover the testimony of each witness. The material under such section heads usually is broken up by regular subheads.

A number of newspapers for reasons of economy frequently use a single-column section head, usually in 12-, 14-, or 18-point.

9. Make It Easy for the Reader.—This brief discussion suggests a number of problems that the copyreader faces daily in giving his clients a readable paper. He will have little choice in the size of body type, but if he is working for a progressive publisher, he will find that publisher adopting a type dress that is easy to read. With what the paper is using, the intelligent copyreader can do much to aid the reader by editing closely, breaking up long expanses of type, and emphasizing necessary points by proper paragraphing and indentation and the skillful use of boldface and italic.

Headline Type

Until a few years ago little thought was given to the readability of headline type. The chief concern seemed to be to get a condensed or extra-condensed face that would carry the largest possible number of units to the line. Gothic apparently was preferred because, lacking serifs, each letter occupied slightly less space in width than comparable designs in Roman type.

Furthermore, Gothic type was less likely to show wear than Roman faces. There were no light lines or serifs to break. Hence, some offices used it so long that the printing face of the type became rounded instead of flat. The advent of machine-set heads made unnecessary consideration of durability, because fresh type was available for each edition, and the more fragile Roman faces could be adopted.

The first headlines were nothing more than captions set in the capital letters of the body type. This preference for capitals in principal decks was retained as the size of headlines was increased. Even today, old-time printers prefer capital headlines because they give a squarer and blacker appearance than do capitals and lower case. It is true that to present the same blackness a headline set in caps and lower case must be of a larger size than a headline set all in caps.

1. Cap-and-Lower-Case Headlines.—Complaints from readers about the difficulty in reading headlines brought a revolution in newspaper typography soon after the First World War. The pioneer in the movement among metropolitan newspapers was *The New York Tribune* (now *The Herald Tribune*) which adopted a type dress of Bodoni Bold in caps and lower case. A few larger newspapers and many small dailies and weeklies were quick to follow this lead.

In the intervening years other newspapers have modified their headline schedules to include a combination of all-cap and cap-and-lower-case headlines. Thus, capital lines were retained for streamer heads, and major two-, three-, and four-column spread heads, and occasionally for major one-column heads. Minor one-column heads and two-column heads were set in caps and lower case. Frequently papers that have retained an all-cap major headline schedule in condensed Gothics have turned to Roman heads in caps and lower case for feature heads.

Mr. Sherbow, in "Effective Type Use for Advertising," wrote:

Display lines in all capital letters are not as easy to read as capitals and lower case. All-capital heads and subheads should be avoided as far as possible. In all my work on the type make-up of magazines and trade papers during the last half dozen years, I have not used a single all-cap headline. The editors I have worked for have pretty generally agreed with me that the headline in upper and lower case is

not only easier to read but gives the pages a friendlier and more inviting look.

I have talked with many newspaper editors and publishers on the same subject. They are a bit harder to convince. But in several instances I have succeeded in getting newspapers to adopt the upper and lower case heading throughout.

2. Flush-Left Headlines.—The next great step in simplifying the appearance of newspapers was in the development of flush-left headlines. The idea was not new to newspapers. Such headlines had been used for editorials and as subheads in feature columns, and many magazines had adopted such headings. In the middle '30's the late Earl Martin, editor of *The Cleveland News*, began experimenting with such headlines in his paper; and Gilbert Farrar, an industrial designer called upon to redesign the formats of several newspapers, among which *The Los Angeles Times* offered the first notable example of his work, introduced flush-left typography to a number of papers. But these designers simply were putting into practice a principle employed by Heyworth Campbell in redesigning the format of *The New York Morning Telegraph* in December, 1928, and advocated by John E. Allen, during the next few months, in suggested typographical treatments given to *The Linotype News*, which he edited. A number of college newspapers quickly picked up the idea and experimented with it.

The flush-left heading is urged by many authorities for three reasons: (a) It is easier to write because, except for the provision that no line should fill the full width of the column and no two lines should be the same length, it requires little counting compared with that required in balancing the drop line; (b) it is easier to set because the printer sets the line and quads out to full measure and does not have to worry about centering or balancing lines, and (c) it opens up the paper by massing white space at the right-hand end of the lines of each head.

If more than one deck is required for make-up purposes, the second deck usually is set indented one or two ems, sometimes with all lines of equal length or with lines of uneven length. Sometimes a hanging indentation is used.

The flush-left heading makes its best appearance if set in caps and lower case from the so-called flat types, that is, lean or condensed faces. Flush-left has brought into prominence again

the newer sans-serif types, while newspapers adhering to the more traditional headline practices have been shifting to such Roman types as Cheltenham, Caslon, Bodoni, and Century.

The flush-left idea has not spread so rapidly among major metropolitan papers as among smaller newspapers. The larger papers consider their type dress as their trade mark. No one, for instance, would mistake any paper for *The New York Times* with its Latin Antique Condensed for its major one-column headlines.

3. Larger Type, Fewer Decks.—Whether the headline schedule is Roman or sans-serif, traditional or flush-left, the trend definitely has been toward larger sizes of type for major headings and toward reducing schedules to headlines of one and two decks. Many older schedules called for four banks and sometimes six in the major one-column headlines. Today, two- and three-column heads are preferred to multi-decked single-column heads. To determine whether readers actually read all the decks of multiple-deck headlines the Department of Psychology at Indiana University some years ago tested the reading habits of one hundred persons. They were allowed to look at a four-deck headline for two minutes and then were asked to reproduce the headline, to show how much they were able to remember. They were able to reproduce 85 per cent of the first deck; 32 per cent of the second; 37 per cent of the third, and 24 per cent of the fourth. This seems to show that there is a steady decrease of attention as the eye proceeds down through the decks of a headline. The good showing of the third deck, or course, is accounted for by the fact that it is a display deck.

4. Essentials in Picking Type.—Emphasis, attractiveness, readability, and conciseness, therefore, are the points that guide the choice of headline types. Readers want a type that is easy to read, black enough to attract their attention—and that leaves it up to the copyreader to couch his headline within the limitations of the type specified for that job.

Using Headline Type

Nearly every publisher, in the last few years, has taken stock of his headline display. Often he has found it convenient and profitable to improve the appearance of his newspaper. He may become aware that his competitor has dressed up his paper;

then he is forced to follow suit or lose readers and advertisers. He may find that his type and mats have worn out and that it is time to replace them; then, in replacing them, he makes a serious study of trends in newspaper dress so that the new faces he buys will be adaptable to headline purposes. If he is not buying new type or mats, he may investigate what his composing room offers and redesign his paper from available type faces.

1. Readability.—His first consideration, of course, will be readability of type. What face he picks, as long as it is of standard design, depends upon his own taste. He may prefer the clean, square cut of sans-serif; he may like the dressier appearance that the modern Romans give. If he has been using all-capital lines for his principal banks, he may at least break with tradition sufficiently to use a few heads in capitals and lower case. A number of typographers still favor principal heads in capitals because of the squarer, more finished appearance they give to the paper, and many prefer to sacrifice a degree of readability for that purpose.

2. Harmony.—The second principle guiding the publisher will be the desire for harmony in the faces he selects. Occasionally even at this late date a few newspapers are found with as many as seven or eight different type faces on the same page. This makes for a cluttered appearance and can be avoided by judicious use of the variations found in a single family, or occasionally in two families. *The New York Herald Tribune*, for example, year after year wins recognition for typographical excellence with a dress confined to Bodoni for headline purposes. On the other hand, *The New York Times*, also frequently cited for typographical excellence, combines Latin, Gothic, and Cheltenham or Century in its normal type dress. A great many newspapers find harmonious combinations for headline purposes by selection from two families.

In the interests of harmony the typographer also watches the weight of the type. An 18-point boldface, for example, may stand out more prominently than a 24-point medium or lightface, and thus spoil the harmony desired.

One deviation from the practice of confining the headline schedule to one or two type families is the practice of some papers of providing a special dress for departmental pages. Thus, if the news-page headlines are set in Gothic, the woman's page may

have a headline schedule of Caslon or Century types, and the sports page may have headlines in Cheltenham types. The rule of harmony, however, is maintained within the page, and general news stories with general news heads are not placed on such pages.

3. Contrast.—The principle of contrast also will play a part in the selection of headline faces. If the major headlines, both principal banks and secondary banks, are set in Gothic or sans-serif, then a Roman face or a square-serif face may provide a pleasing contrast for feature headings.

Contrast may be obtained also by other means. One of the most common is that of setting feature heads in italic of the dominant headline face. Italic is weaker than upright, but it lends emphasis or contrast because it is slanting. When first introduced, it was cut only in lower case, and older printers still object to italic set all in capital letters. Italic is somewhat less legible than upright type, and the capitals are much less legible than the lower case. The tendency, therefore, is to reserve italic for secondary heads, and to set it only in caps and lower case. However, many newspapers find a 36-point bold italic in capitals and lower case as excellent for an eight-column or a seven-column binder head on an inside page, and a few important papers have adopted bold italic, frequently set all in capitals, for principal spread heads on Page 1. *The New York Times*, for example, uses a condensed Cheltenham or Century italic in caps for its principal spread head on Page 1, and *The Philadelphia Inquirer* sets its lead-off two-column heads in bold italic caps.

4. Selection of Type Sizes.—The various principles mentioned also must be considered in selection of headline forms, and sizes and weight of type. Harmony usually is destroyed, for example, if the traditional drop-line and the flush-left style of headline arrangement are mixed on the same page, and it may be destroyed by the mixing of light-face and bold-face types in the same format.

Many smaller newspapers find difficulty in maintaining size harmony because of mechanical limitations. With a desire to reduce composition costs, all banks or secondary decks may be set in the boldface of the body type, thus giving the same bank for a headline with a 30-point top and one with an 18-point top. In four-bank headlines, the rule of contrast frequently is broken by using a top of 30-point, the second and fourth banks in 8-point

bold, and the third bank of 8-point bold caps. This can be overcome somewhat by using three- and four-line banks for major heads, and two-line banks for smaller heads, but even so, the effect is not all that might be desired.

Note the following two heads, one set in type sizes that harmonize and the other set in type sizes that are out of proportion.

FEDERAL MEN ARREST ELEVEN IN DRUG RAIDS

Seize Diluted Narcotics
Valued at \$20,000 in
Midtown District.

DOPE RING BELIEVED SMASHED

Situation in the Mediterranean
Sends Price of Heroin
Skyrocketing Here.

FISHER BODY STRIKE GROWS IN INTENSITY

THOUSANDS SURROUND
CLEVELAND PLANT AS
POLICE AND PICKETS
BATTLE

STRIKE ZONE IS DEFINED

More Than 100 Injured as Police
and UAW Strikers Wage
Pitched Battle

A study of newspapers generally will reveal that 24-, 30-, and 36-point condensed are the most general sizes found in the largest single-column headline. The most frequent size is 30-point. Larger sizes are used for major news spread heads. A workable rule, for example, is to increase the size of the spread six points for each additional column of width. Thus, if the principal one-column head is 30-point, the major two-column head should be 36-point, the three-column head 42-point, and the four-column 48-point. Occasionally sizes are lacking in the series available, in which case three-, four-, and five-column heads are set in the same size.

The form of the headline also will have an effect in determining headline sizes. Thus, if a relatively small size of type is used, the principal headlines may have three-part instead of two-part drop lines or flush-left for their principal deck.

5. Streamers.—A great deal of debate is heard concerning streamer or banner headlines. Some newspapers require an eight-column streamer as a regular part of the daily make-up of the first page. Other papers avoid streamer headlines except when news value demands them. Whether the paper depends on home delivery or on newsstand sale for its circulation frequently will govern the use of streamer headlines, and in fact the general size of all headlines. Some newspapers use a much blacker make-up—larger headlines, frequent streamers, and heavy spread heads—on street-sale editions, and tone down the display on home-delivered editions. The contrast is seen, for example, in *The Kansas City Star*, with its traditional light-headline schedule, and *The Chicago Tribune*, with its heavy-headline display. The former is principally home delivered, and the latter depends on newsstand sale for a high percentage of its circulation in Chicago.

A strong three- or four-column head may be preferred to a streamer for a newspaper that is displayed folded, with only a quarter page showing, on the newsstand, and for the paper that is read by a person on a crowded subway train or streetcar. The reader on a crowded car usually folds his paper in half lengthwise and then in half crosswise, to make it easy to handle in a limited space. *The New York American*, shortly before its suspension, experimented with making up the front page in quarters, with a strong display in each quarter, to aid the rapid-transit reader.

6. Form of the Headline.—The copyreader in his daily work and the editor called upon to redesign the dress of his paper both should be thoroughly familiar with the possibilities in variation of the form of the headline. A test of a typographer, for example, is his ability to gain variation within one type size. Note, for example, these headlines all arranged from 8-point boldface:

DICUS TO AID TOWNSEND	Bold caps
Dicus to Aid Townsend	Bold caps and lower case
DICUS TO AID TOWNSEND IN DEFENSE PRODUCTION	Two-part drop line in caps
TOWNSEND NAMES DICUS ASSISTANT IN HIS OFFICE IN DEFENSE PRODUCTION	Three-part drop line in caps
DICUS TO AID TOWNSEND <u>Former Indiana Highway Official Named to Defense Post</u>	Crossline in caps with inverted pyramid in caps and lower case
DICUS TO AID TOWNSEND <u>IN DEFENSE PRODUCTION</u> Former Indiana Highway Official Will Serve in Resources Division of OPM	Two-part drop line in caps with inverted pyramid in caps and lower case
DICUS TO AID TOWNSEND <u>IN DEFENSE PRODUCTION</u> Former Indiana Highway Official Will Serve OPM in Resources Division	Two-part drop line in caps with three-line hanging indentation in caps and lower case
TOWNSEND NAMES DICUS HIS ASSISTANT IN DUTIES <u>IN DEFENSE PRODUCTION</u> Former Indiana Highway Official Will Serve in Resources Division of OPM	Three-part drop line in caps with three-line inverted pyramid in caps and lower case
TOWNSEND NAMES DICUS HIS ASSISTANT IN DUTIES <u>IN DEFENSE PRODUCTION</u> Former Indiana Highway Official Will Serve in Resources Division of Production Management	Three-part drop line in caps with four-line inverted pyramid in caps and lower case

The following examples illustrate the results of combining two sizes:

TOWNSEND SELECTS DICUS AS HIS AIDE

**Former Indiana Highway Official
Assumes Defense Duties**

Two-part drop line in 12-point bold with two-line inverted pyramid in 8-point bold

TOWNSEND SELECTS DICUS AS HIS AIDE IN DEFENSE WORK

**Former Indiana Highway Official
Assumes Duties in Division
of Resources**

Three-part drop line in 12-point bold with three-line inverted pyramid in 8-point bold.

The combining of sizes is necessary if both decks are in caps and lower case. Note these examples, the first in 8-point, and the second in 12- and 8-point.

Townsend Names Dicus His Aide In National Resources Job

**Former Indiana Highway Official
Assumes Federal Post**

Dicus to Aid Townsend In Defense Production

**Former Indiana Highway Official
Assumes Federal Post**

7. Flush-Left Heads.—The same principles illustrated above must be observed in selecting type sizes for flush-left heads.

The tendency toward reducing the number of banks, and even the number of lines in each bank, has been discussed. Comparison of today's newspapers with those of a decade or two ago will reveal that the most common headline forms are the two- and three-line top, whether drop-line or flush-left, with banks of two, three, and four lines. The trend is toward using a single deck, with two-deck heads for principal display, and seldom the three- or four-bank headline.

Newspapers adopting the flush-left dress frequently use a full crossline for streamer heads, and use a drop line for a two-, three-, or four-column head in the upper right-hand corner. Experimentation has shown that a short streamer or a major

spread head set flush left leaves a ragged appearance in the right-hand corner of the page, particularly if it is combined with a read-out head also set flush left.

8. Building the Headline Schedule.—In building the headline schedule, then, the designer first faces consideration of the method of circulation and of the type of reader to whom the paper is intended to appeal. That will guide him in selecting size and boldness of type—he must determine whether the effect he desires is one of great contrast between headlines and body types, or whether he seeks a mild contrast or a more even gray appearance for his page. He will seek harmony by using a single face either for his primary headline schedule or for all headlines, and he will seek contrast either through introducing a contrasting headline face for secondary heads, or through variations within one face—variation of size, of form, of mixing cap and cap-and-lower-case lines, of upright and italic.

Jump Heads

In the attempt to make the first page something of a bulletin board for the whole paper, newspapers frequently are forced to continue some stories from Page 1 to inside pages. A number of newspapers today seek to avoid the practice of jumping stories because it undoubtedly is true that readers often are discouraged from following a story to its conclusion. A number of newspapers have reduced or eliminated the number of jumps by careful editing, reducing major stories to the minimum of facts; by breaking up big stories into a short lead used on Page 1 and separate stories on detailed developments, carried on inside pages, with a reference to these additional stories on Page 1; by reducing the number of stories on Page 1 and substituting a news summary that calls attention to the location of other stories on inside pages.

1. Repeating the Main Head.—The majority of newspapers have not eliminated continuations entirely, and such newspapers employ various methods to aid the reader in finding the continuation. One of the most common is to repeat the full head or the first deck of the head over the continuation.

2. Drop-Line Jump.—A variation of repeating the main head is to establish a standard run-over head, either a two-part or a three-part drop line, which frequently must be written by the copyreader because the size of type will be smaller than the news head and the count will vary.

3. Single-Word Forms.—A large number of newspapers follow the practice of using a distinctive jump head that will not be confused with regular news heads on the page. One common form is a headline using the first word or two of the main headline, set as a short crossline. *The Milwaukee Journal* has adopted that practice, using a jump head like this:

Wheeler

From page 1, column 2

A variation of this is to use a key word, frequently the name of the principal person in the story. Thus, if the story concerns an announcement by a person such as Harold L. Ickes, the line on the first page might read:

See More about Ickes
Page 3, Column 2

and the jump might take this form:

More About Ickes

Continued from Page 1

The Detroit News uses a system similar to the one just described with the following jump head:

Wage-Hour

(Concluded from Page One)

4. Numbered Jumps.—Another variation of this method is the use of numerals in place of the abbreviation or paraphrase of the jump head. Thus, the first story jumped from Page 1 would carry at the break on that page *No. 1 Continued on Page 2*. Turning to Page 2, the reader finds the following:

Number One

Continued from Page One

5. **Symbols.**—*The New York Evening Post* a few years ago experimented with symbols to mark jumps. The system was devised and the patent applied for by a New York engineer.

Other Typographical Devices

In addition to type, the printer has a number of other devices to aid in presenting the message of type.

1. **The Box.**—One of these, the box, was discussed earlier in the chapter, together with the fact that the tendency is to avoid full boxes for short feature stories and inserted material and to substitute indentation. Similarly, the tendency has been to discard the boxing of heads and to depend on indentation for effect.

A great many papers, however, cling to the boxing of heads. The problem in the composing room is not so great for this use as for the boxing of stories. Rules for the boxed stories must be cut separately for each box, but two or three standard sizes of rule will suffice for the box-head requirements of most newspapers. The tendency is to get away from the full box and use the three-sided box. In both instances, however, matter set under boxed heads usually is indented. Here are some examples:

Four Officers Leave With Military Secret

Military secrets!
As quiet as the proverbial Church mice, the four examining officers of applicants for the Army Air Corps

Four Officers Leave With Military Secret

Military secrets!
As quiet as the proverbial Church mice, the four examining officers of applicants for the Army

If boxed heads are used it is considered good practice to avoid boxing heads in all caps and to avoid boxing italic heads. A boxed heading in all caps is much more difficult to read than the caps alone, and italic, authorities feel, offers sufficient contrast without boxing it.

2. **Rules.**—Rules, whether boxes are used or not, still play an important part in make-up. They may be used at top and

bottom of indented stories and heads to emphasize the indentation, and they may be used as end devices in place of dashes.

3. Dashes.—Modern typographers are getting away from dashes. A few papers have dropped end dashes, and a great many more have dropped dashes between the decks of headlines, on the theory that variation in type size and form with adequate spacing is sufficient differentiation for the reader. A few papers have substituted the full cut-off rule for end dashes.

4. Column Rules.—A few newspapers also are experimenting with the dropping of column rules. *The New York Morning Telegraph* returned to rules after trying separation of columns by white space. The column rule, with its printing face and shoulder, today occupies 6 points, or a nonpareil, on most papers, although a few have adopted the 4-point column rule. If the column rule is removed, the nonpareil between columns frequently is not enough separation of columns. A newspaper may overcome that by reducing the width of the body type, either by setting on a shorter slug, or by indenting all news matter an en or an em at the left side of the line, allowing thus from 9 to 12 points between columns.

The dropping of column rules offers one minor problem. Either care must be taken, in writing two-column heads, to avoid spacing in the center, or leads must be set two-column width. If the lead is set single column and the space between words falls at the center of the line, it gives the reader the impression that he is looking at two single-column headlines side by side, thus:

Andy Hardy Becomes Big Business 'Tycoon'

ROXY: "OUTLAWS IN RIO series and takes it's place as one of GRANDE"—10:55, 1:19, 3:43, the cleverest of the group. This new 6:09, 9:31; "BULLET CODE"— film deals with the problems of 11:46, 2:10, 4:34, 6:58, 10:22. Andy as a high school senior and Saturday midnight, 11:00 p. m., places him in some really tough Sunday, Monday—"ANDY spots in which he relies on Pa Hardy, HARDY'S PRIVATE SECRETARY" and "CAUGHT IN THE right. With Mickey and Lewis appear Ann Rutherford, Fay Holden, Sara Haden, Ian Hunter and ACT."

If you want to go back and enjoy once again the thrill of youth, fun and full of laughs.

Gene Reynolds. It's all loads of

While comparatively few newspapers have dropped the column rule on news pages, the practice is common on editorial and special-feature pages. A number of papers definitely are seeking to give feature and departmental pages the "magazine" appearance. Where such practices are followed, the columns usually are wider than the main news columns, with fewer columns to a page.

5. Initial Letters and Two-Line Figures.—A few newspapers continue to use two- and three line initial letters to begin articles and occasionally other paragraphs in the articles on the editorial and feature pages and occasionally on other special pages. While the initial letter is an attractive typographical ornament, its use in newspaper typography has decreased because the initial as set in linotype composition frequently breaks in two under the pressure of stereotyping, resulting in the expense of remaking pages, to maintain typographical excellence. A device that has been substituted by many papers is the capitalization of the first word or two of each opening or important paragraph instead of using the initial letter. The two methods are compared in the examples below:

BRITISH churches destroyed or
seriously damaged were estimated
at approximately one thousand in a
London Broadcast the other night.

BRITISH CHURCHES destroyed or
seriously damaged were estimated at
approximately one thousand in a Lon-
don Broadcast the other night.

The capitalization of the first word or two, especially if the words are a name of an individual, an organization, or a firm, is a device often used in paragraphs in a column of local or social items, in lieu of a subhead over each item.

A few newspapers also continue to use a variation of the two-line initial in using two-line figures for numbering paragraphs in a series of numbered points. While this undoubtedly attracts attention, from a production standpoint it is open to the same objection as the initial letter.

CHAPTER XV

THE ELEMENTS OF MAKE-UP

THE ultimate resting place of the copyreader's work is the newspaper itself. There his work may be buried by carelessness in make-up or may be enhanced by the careful laying out of each page. No headline, no matter how cleverly phrased, can advertise a story unless it is placed where it will be easily seen and read. The writing of the headline is only half the job; there remains the task of displaying the news.

Publishers and editors have become increasingly aware of this. Coincident with the recent studies and interest in type have been the conscious efforts of newspapers to arrange both advertising and news material on their pages so that they will appeal to the reader and be read. Too often in the past, make-up was entrusted to printers who had no other interest than to get the paper out as quickly as possible and who usually were unfamiliar with the content of the editorial and news material and hence unable to judge the relative importance of articles except by the size of headline that was placed upon it.

1. The Make-Up Editor.—The larger newspapers for many years have employed make-up editors. Usually these men are trained in both the composing room and the newsroom and understand the problems of each. They act as liaison officers, interpreting in type the desires of the news editors, aiding printers in doing their work effectively, keeping the newsroom adequately informed as to space and production conditions in the composing room, so that both units can work together effectively. The largest newspapers even have gone to the extent of employing advertising make-up specialists who performed a similar liaison function between the composing room and the advertising offices, working always, of course, with the news make-up editor so that the end result will be of value alike to reader, advertiser, and publisher.

Smaller newspapers today recognize the value of editorial direction of the news make-up, and although it may not be

possible to assign a man full time to that job, some person from the editorial room devotes at least part of his time to keeping the two departments abreast, and actually is in the composing room near edition times to direct the assembling of type in the principal pages of the paper. He gives instructions from time to time for the effective assembly of other pages, usually depending on the printers to work from dummies or from instructions issued for that purpose, checking their work at such times as he is in the composing room.

2. The Importance of Make-Up.—The attractiveness of news pages, dependent upon orderly arrangement, legible news and advertising composition, and general brightness of appearance, is important to the newspaper. The reader likes it, and upon the reader's likes rest the newspaper's circulation and its pulling power for the advertiser. The quality of news and editorial matter more often than not is judged by the make-up. The judgment may be formed subconsciously as a result of what psychologists call the law of first impression, but nevertheless, an adverse opinion will be formed if the paper does not meet the instinctive requirements for typographic beauty. If the reader is impressed, so will be the advertiser. The carelessness of smaller papers about their make-up has been no slight factor in diverting national advertising appropriations from the country papers to metropolitan papers and national magazines.

And make-up is as important to the newspaper that is thrown onto the front porch or sent through mails as to the paper that is displayed on the newsstand or sold by the newsboy. The difference lies only in the size of the headlines; the problem of typography remains the same.

How a Newspaper Is Put Together

Whether a newspaper is a four-page daily or weekly newspaper or a twenty- or forty-page metropolitan paper published in two sections, the basic problem in make-up rests in the content assigned to each of the pages. Large paper and small paper alike reserve the first page for displaying the principal news of the day and schedule the content for inside and back pages in such a way that, as the day progresses or the period of time between editions passes, the pages can be filled up one by one, leaving only the first page to be made up in the last moments. A

large newspaper, with its increased mechanical facilities, may leave four or five pages open for late closing—the first page and the page to which stories will be jumped, the sports page, and the financial page—but even here the planning of the paper as a whole makes it possible to complete the make-up of pages on a continuous schedule, so that composing room and stereotyping facilities are not overtaxed at the dead line.

1. Determining the Number of Pages.—The number of pages in the day's edition is determined principally by the space to be occupied by advertising. The advertising department as early as possible reports its day's schedule, and in consultation with the managing editor or the news editor determines the number of pages to be run. Occasionally news may be a factor in the determination because if the news department foresees a number of important stories developing it may insist that adequate space be available for the type of news coverage the readers expect from that paper. Occasionally, on large metropolitan papers, the number of pages is increased two or four suddenly during the day because of a big news development, such as was the case when former President Coolidge died early in the afternoon and newspapers felt called upon to run complete obituary material in word and pictures. Smaller newspapers seldom change the number of pages suddenly, and many papers of six or eight pages publish the same number day after day, regardless of advertising volume, except for an occasional increase to care for an unusually heavy run of advertising.

The ideal situation is to maintain approximately the same amount of editorial space from day to day, regardless of advertising. Most newspapers have a minimum news content, below which they will not go, and occasionally when advertising is light they will publish at a loss for that day rather than deprive readers of their usual news quota. On the other hand, when advertising is unusually heavy, it may be necessary to increase the reading content over the normal space allotment to prevent the reader from feeling that he has "nothing but an advertising circular" in his hand. Thus a paper that normally runs eighteen to twenty pages with 100 columns of news room, may increase the editorial content to 115 or 120 columns when advertising demands a 36-page paper. A large increase in both advertising and news content often taxes production facilities and may require careful

planning to meet dead lines unless extra help is available in the composing room. A fifty-fifty break between news and advertising space is considered ideal, with less than 40 per cent advertising unprofitable. A study of a number of Pennsylvania papers in 1937 showed that the average daily edition ran about 60 per cent advertising and 40 per cent news.

2. Distribution of Features and Departments.—With the number of pages determined, the next step is to plan how to use those pages to the best advantage and with the greatest economy of production time. How important this is to the reader is indicated by the report of *The Utica Press* that a number of family quarrels had resulted because a serial story, a type of feature usually read by women, was on the back of the sports page, which was read by men. This made it difficult to divide the paper so that different members of the family could read simultaneously the page that interested each most.

Thus, on a large paper, the woman's and society pages seldom are placed in the same section with the sports and financial pages. A small paper may run the society news and the sports news on facing pages rather than on pages back to back, so that the paper may be split between husband and wife. Market news frequently is run on the classified page, not because of any relation in reader interest, but because the closing time for classified advertising usually is much later than for display advertising, and the paper also attempts to have its market reports as late as the general dead line will permit. Both, therefore, are put together on the same page in small newspapers.

Economy of production and certain advertising factors have dictated that comic strips be run together on one page rather than scattered through the paper as they were a number of years ago. *The Chicago Tribune* and *The New York Daily News* still run their comics on different pages, one or two strips to a page, but most newspapers today make up the strips on one page or two, surrounding them with certain features, such as the crossword puzzle, stamp column, etc. The comic page thus can be made up early. In addition, several national advertisers like the pulling power of the comic page and offer advertising contracts only to newspapers with such pages, such advertising to appear on the comic page. This trend has been heightened by the development in recent years of the comic-strip advertisement.

Another page usually made up early is the editorial page. Most newspapers place this page in a fixed position each day. In the week-day issues of *The New York Times* it is the next to last left-hand page of the first section; in *The Indianapolis News* it is always Page 6, and in certain other papers it is always the first left-hand page of the second section. Most departmental pages are considered early pages, and are placed in the paper according to the type of reader each draws.

3. The News Pages.—The arrangement of the news pages proper offers a number of problems. The traditional manner for years was to place as many important and interesting stories as possible on Page 1, jumping when necessary to an inside page (preferably to one page rather than to several), and to fill up the other news pages with matter of secondary interest. Some editors prefer Page 2 for jumps while others prefer a page farther back in the paper, on the theory that it will cause readers to turn through the pages between. Certainly the jump page should be in the first section.

Occasionally a page inside would be set aside for strictly local stories of more or less routine nature, and other pages for news from other towns or sections in the circulation area. This type of make-up has been developed further today in an attempt to classify more extensively the news content of inside pages, grouping state stories on one or two pages, foreign news on one page, national news on another page, as far as composing-room production would permit. Frequently the largest newspapers made up in this manner run an index of the more important stories either on Page 1 or elsewhere in the paper. *The New York Times* long has attempted classification of news by pages and has offered a full column index of important stories.

Students of newspaper making have given a great deal of attention to this problem, and the result has been developments like those seen in *The Boston Transcript* (which suspended publication in the Spring of 1941), *The Baltimore Evening Sun*, and *The Richmond Times-Dispatch*.

4. The Front Page as a Summary.—*The Transcript* (Fig. 5) in its NewsScope edition attempted to make the front page a concise summary, set in double-column measure, of all important news of the day, classified and related. The classification in which the principal news interest of the day rested received the

most instances for one- and two-line captions that gave the subject or flavor of the story instead of summarizing it. This



FIG. 6.—*The Evening Sun* of Baltimore attempts to group related news and to present the main stories of the day in chapter form with captions rather than traditional headlines in many instances.

plan, worked out by Neil H. Swanson, the managing editor, aimed at telling everything about one story in one place, with the

reader referred to all stories relating to the main story by a summary of the stories in the group with the key word in each summary repeated in the caption over that part of the story. In reading about the war, for instance, the reader of *The Sun* has the impression that he is reading a book of several short chapters, following one after another in make-up.

Mr. Swanson has listed nine advantages and seven disadvantages of this system. The advantages:

1. It is more elastic than the traditional scheme and makes easier the handling of stories that break late.
2. It saves time on the copy desk.
3. It saves space.
4. It saves time in the composing room.
5. It saves waste in the composing room by reducing overset and the setting of needless jump heads.
6. Related stories are in one place under one caption.
7. Follow stories are eliminated because all the material either is in the main story or in the summary and a separate story.
8. It is an effective method for presenting both sides.
9. It is effective in presenting background of big stories.

The main disadvantages are that it requires greater skill in writing captions and there is a tendency to freeze the make-up of the paper so that there is little distinction between the front pages on one day and on another. However, Mr. Swanson was emphatic in telling the authors that this was not an experiment in departmentalizing news. Stories relating to the same subject are grouped together, but the groupings will vary from day to day as the news picture varies.

U 6. Departmentalization of News.—*The Richmond Times Dispatch* has experimented extensively with the departmentalization of news. Under the plan there, space in a typical day's edition might be allocated as follows:

• Page 1—Most important stories and directory of classification. Some stories carry references to material inside. There is no rule against jumps, but they are avoided if possible.

Pages 2-7—City and state. The city editor directs the make-up of these pages, with the state editor working under his direction.

- Page 8—Obituaries and the sciences.
- Page 9—Religion. News from other states.
- Page 10—Editorials and letters.

- . Page 11—Commentators; radio.
- Page 12—National and labor.
- Page 13—Foreign; animals.
- Pages 14-15—Women, including society.
- Pages 16-18—Sports.
- Page 19—Amusements.
- Page 20—Markets.
- Page 21—Commerce, industry.
- Page 25—Comics, fiction, etc.

To carry out this classification, a copy desk of six or seven men divide their duties as follows: The man in the slot is telegraph and chief copy editor; one man is assigned to make-up; each of the others specializes, handling the news in the classifications assigned to him and dummying the pages, except for the pages dummed by the city editor.

After extensive experimentation *The Times-Dispatch* discovered that the simpler the classification was kept, the easier the job was. Classes in use include agriculture, animals, amusements, the arts, commentators, commerce and industry, editorials, foreign affairs, labor, national affairs, obituaries, other states, radio, religion, sciences, sports, state and city, and women's. Not all these groups necessarily appear in any one day's edition.

While departmentalization may aid the reader and result in every page's having live news on it, the editor must avoid too rigid a classification. The tendency will be to use certain stories, not because of interest, but simply to fill space in a particular department or to keep the department alive.

7. Interest and Economy.—Whatever scheme of publication is adopted, the editors in charge bear in mind the reader's interest and the economy of production. Always before the editor is the fact that newspaper reading is a family affair, that the reader wants some orderly arrangement of his day's quota of news, and that, in the story in which he is deeply interested, he wishes to read as much as possible and to find all the material on that story concentrated.

The Tabloid

The discussions in this and the following chapter are principally of the standard-size eight-column newspaper page. A few

newspapers, particularly among the weeklies, appear in six- and seven-column format. A half dozen dailies and a number of weeklies in the United States are printed in tabloid form. The tabloid page is half the size of the standard eight-column page and includes five columns to the page.

The New York Daily News and *The New York Daily Mirror* give over their front pages primarily to pictorial display, with one or two major banner lines on the principal story or two stories of the day. The front-page make-up then is a problem of pictorial layout. The make-up of the inside pages follows closely the principles employed in making up the standard page.

A number of weeklies have adopted the tabloid format because it requires fewer major stories—and news sometimes is scarce in the small community—to make up the front page and permits devoting a full page inside to news and advertising of each of the surrounding communities or neighborhoods in which the paper circulates. Such departmentalization of community news has been stressed frequently by editors who have adopted this format.

The adaptability to departmentalization would make the tabloid format ideal for many small city dailies, but mechanical difficulties probably account for the fact that more have not adopted it. In many instances it would require major alteration or replacement of existing mechanical facilities to print the tabloid size.

The Elements of Make-Up

Make-up begins with the selection of headlines to grace the various articles selected for the day's paper. A newspaper with all headlines alike would be deadly, as would a newspaper with headlines concentrated all at one place on the newspaper page. In selecting heads, therefore, editors bear in mind three principles: (1) A reasonable variety in headline sizes and form, (2) a pleasing distribution of headlines over the page, and (3) the effective use of type to display the main story and to tie together related stories. The question of headline distribution will receive fuller discussion in Chap. XVI, but the other two principles will be discussed here.

1. Variety in Headlines Needed.—Examination of early newspapers will reveal lack of headlines, and the placing of various items on the page much as they might be placed on a

magazine page. The most important item of the issue might lead off the first column; the next important be placed immediately after it; and if the bottom item in the column was too long to fill the column, it would be continued at the top of the next column, etc. This form of make-up was changed little with the introduction of the first headlines.

With the development of headline display, the next tendency was to place a headline at the top of each column. A number of weekly papers may still be found made up with headlines in the same size and form at the top of each column. This is sometimes called tombstoning, and presents a deadly appearance. The first variation from this form was to alternate large and small headlines. In a seven-column paper, this permitted a large head in Columns 1, 3, 5, and 7, thus placing a large headline in each of the outside columns. The problem was not so easy in six- and eight-column papers. A number of variations for such papers will be suggested below, but first might be mentioned the more modern rule that no more than two like heads in upright type may appear side by side, and that two italic or two double-column heads never are run side by side.

2. The Top of the Page.—Here are some possible variations for papers with an even-column count:

XX		XX		XX		XX		XX
XX		XX		XX		XX		XX
XX		XX		XX		XX		XX

Introduction of two-column heads offers several variations, for example:

XX		XX		XX		XX		XX
XX		XX		XX		XX		XX
XX		XX		XX		XX		XX

XX		XX		XX		XXXXXX
XX		XX		XX		XXXXXX
XX		XX		XX		XXXXXX

XXXXXXX XXXXXXX XXXXXXX		XX XX XX	XX XX XX		XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX	XXX XXX			XXX XXX	XXXXXXX XXXXXXX XXXXXXX

The student can work out for himself a number of other variations possible by the introduction of a three-column or four-column headline in the left-hand side, or two three-column heads balancing in the outside corners.

Few newspapers today make up the top of the front page or even of inside pages without a picture or cartoon. The front-page cartoon is not so popular today as it was two decades ago, when it was common to use a three-column cartoon at the top of a seven-column page, permitting a balancing of headlines in the two columns on either side, thus:

XX XX XX				XX XX XX
----------------	--	--	--	----------------

3. Making Up with Cuts.—The examples given indicate a combination of heads in upright type and in italic type. Single-column, double-column, and three-column cuts might be substituted, in the above variations, where italic heads are indicated. In the initial example a single-column cut might be substituted for one of the two major heads run side by side. This would give a more pleasing appearance.

Make-up under a two- or three-column cut or typographical display follows the same principles as make-up at the top of the page—variation of the headline style. Two like heads, unless they are italic, might be run below a two-column cut—or a roman and an italic head. Under a three-column cut might appear two upright heads flanking an italic, or vice versa, or a double- and a single-column head.

4. Other Typographical Variations.—In working out the rule of variation for headline emphasis we may obtain the variation

by alternating upright and italic, cap and cap-and-lower-case, or by variation between Gothic and Roman. The variation may also be worked out by alternating boxed and unboxed headlines, by variation in size, and by variation in form. The last two variations should be treated as one, since variations in both size and form are necessary for best effect. Thus:

XXXXXX XXXXXX XXXXXX	xxxxxxxxxxxxxx xxxxxxxxxxxxxx xxxxxxxxxxxxxx	XXXXXX XXXXXX XXXXXX
----------------------------	--	----------------------------

does not make so good an appearance as

XXXXXX XXXXXX XXXXXX	xxxxxxxxxxxxxx	XXXXXX XXXXXX XXXXXX
----------------------------	----------------	----------------------------

nor would

XXXXXXXX XXXXXXX	XXXXXX	XXXXXXXX XXXXXXX
---------------------	--------	---------------------

make so good an appearance as

XXXXXXXX XXXXXXX	xxxxxxxxxxxxxx	XXXXXX XXXXXX
---------------------	----------------	------------------

Variety in type also applies to two streamers on the same page. One usually is set in upright type and the other in italic, or the sizes are varied.

5. Grading Downward.—Generally speaking, in distributing headlines over the page we attempt to grade headlines by size, both size of type and number of decks, from the top to the bottom of the page. This rule is not absolute, because there are a number of proper deviations from it, as in the case of using multiple-column heads at the foot of a page to anchor it; but a

study of various effective front-page make-ups will show that, in the same size and style of type, the variation is downward from top to bottom. This principle is a corollary of the principle of fixing the optical center for the reader. The optical center is above the actual center of the paper, and the page appears in better balance if the display is heavier at the top than at the bottom.

Compare, for example, these three make-up units:

6. The Bottom of the Page.—After working out the best arrangement of the stories available for the top of the page, the make-up editor looks next for something to anchor the bottom of the page. On a front page he may find two double-column heads that can be placed in Columns 2 and 3 and Columns 6

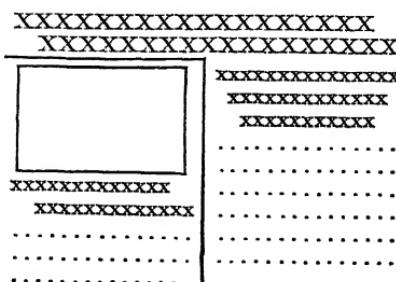
and 7; a single double-column head in Columns 4 and 5, or a good three-, four-, five-, or six-column head that can be placed low on the page, with the story broken up in even lengths under it. A number of short articles with reasonably black heads can be worked around these anchor pieces.

An inside page with only part of the bottom of the page open to news should have a double-column head low on the page to anchor it. A number of strong secondary single-column heads may serve if no doubles are available.

Tying Stories Together

With the basic elements of make-up in mind, the student may turn to the problem often presented of grouping several stories together, to present to the reader a unified or coherent display on a story that naturally breaks into several items. The daily story of a great war, for example, may offer one or more leads of approximately equal value from various sources; a convention story might be broken up to present separate leads on morning, afternoon, and evening sessions; a great crime story might have a general lead with several side stories giving details and background. Tied in with the stories may be pictures or other graphic material.

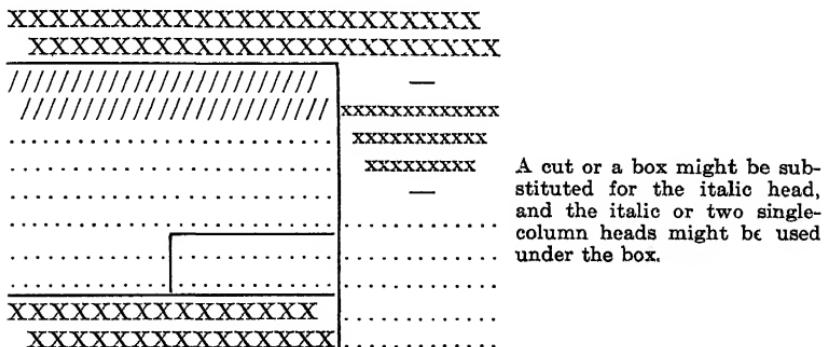
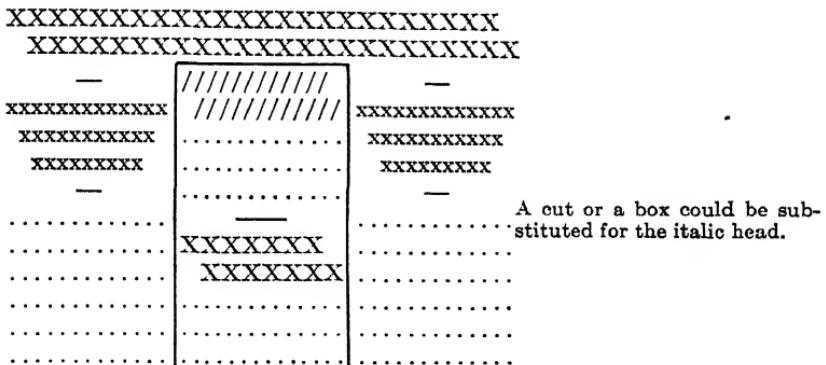
1. A Two-Column Situation.—The simplest situation might include a main story, a single-column cut, and a follow or side story. The cut might be placed beside the single-column head, and the secondary story run as a follow at the end of the main story or at the bottom of the column on the first page, breaking the main story to the jump page. Another way of handling this story might be in this fashion:

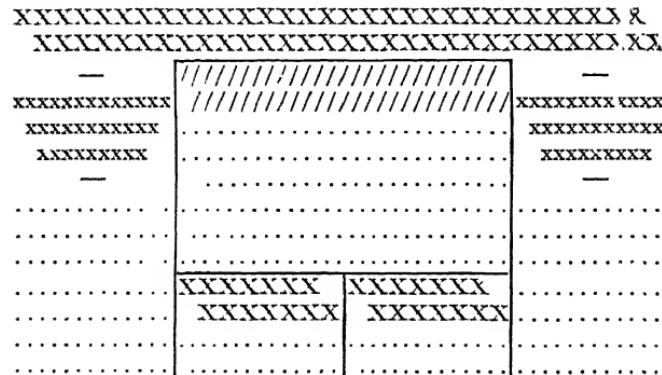
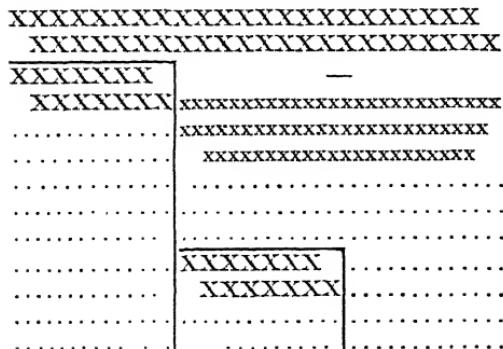


Either of the two methods suggested is preferred to an older practice of inserting the cut in the middle of the story. Modern editors object to this last practice because it breaks the reader's trip through the story.

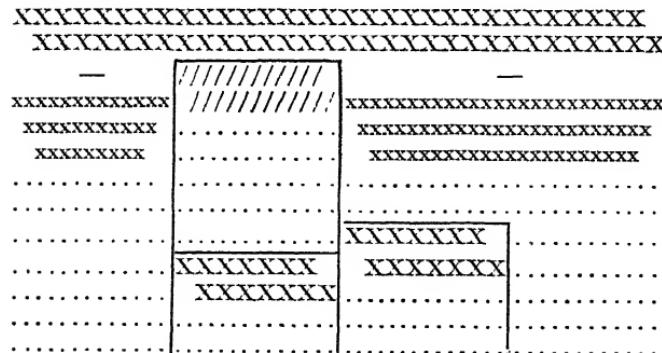
Another variation might be to set the lead double-column, thus separating the head from the cut, or, if no cut is used, the double-column lead separates the principal from the secondary head, breaking up the concentration of black at one point.

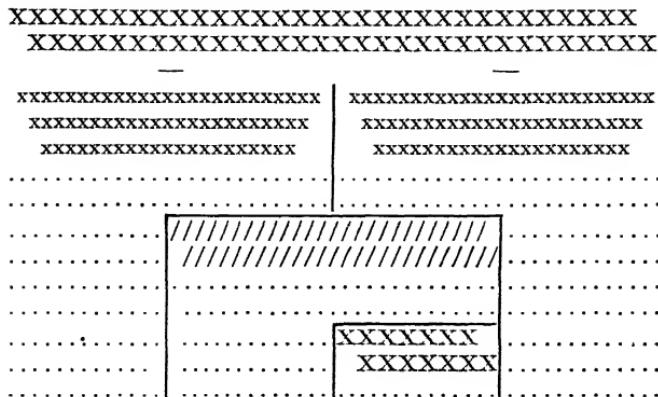
2. Possibilities in Three or Four Columns.—Some variations of groupings possible with three- and four-column heads are displayed below:





As in the previous examples a cut or a box could be substituted for the double-column head, and the double-column head moved down or two singles used under the cut or box.





3. Up to the Editor.—The number of ways in which the headline forms and sizes may be combined to produce effective appearance or to draw the attention of readers to the relation of materials is limited only by the ingenuity of the editor and the typographical equipment of the newspaper shop. The young editor will do well to see how many effects he can obtain with a limited number of sizes and styles of type. As he masters the essentials in that, he can add to his repertory by experimenting with a wider range of sizes and styles, always remembering that he is after emphasis and harmony.

The Desk Lays the Basis for Make-Up

The basis for make-up is laid on the copy desk. The first essential is a number of strong headlines for top positions, a number of subordinate headlines on secondary news stories, a reasonable variety of small headlines, and a number of multiple-column heads to permit the make-up man to break up the appearance of the page.

If the desk is faced with the display of a major news story in several parts, a typographical arrangement must be worked out for that, and sufficient heads on unrelated stories provided to permit the make-up editor to fill out the page in an interesting manner. With sufficient material at hand, the make-up editor is ready to arrange an attractive page.

MAKING UP NEWSPAPER PAGES

THE make-up editor attempts to arrange the stories and cuts given to him for maximum effectiveness on the page. He knows the general plan of the paper, and proceeds to make the front page and the inside pages as attractive as possible with the materials at his command.

To illustrate the principles to be discussed in this chapter the authors have chosen the papers receiving recognition in 1941 in the N. W. Ayer typographical contest, together with a number of other papers that illustrate points not found in the contest winners.

Front-Page Make-Up

The rectangular form of the newspaper page is not the result of accident, but is based upon the ancient Greek law of the golden-oblong. This Greek law prescribes that in all works of art the proportion shall be as three is to five. In placing anything within this rectangle, be it a medallion, a picture, an advertisement, or the reading matter and headlines of a newspaper page, two laws operate, the law of balance and the law of contrast.

In some types of make-up these laws are ignored. In others one of the laws or both are observed. The five types of front-page make-up might be classified thus:

1. Dependent entirely on contrast.
 - a. The helter-skelter.
 - b. The dissymmetrical.
2. Dependent on balance.
 - a. The top-of-page balance.
 - b. The perfectly balanced page.
3. Using both balance and contrast.
The page with contrast and balance.

W. The Aim Is to Attract the Reader.—The primary aim of make-up, of course, is to attract the reader. Some editors prefer

While the helter-skelter is accidentally so, the other is planned that way so that the page may present an unconventional appearance.

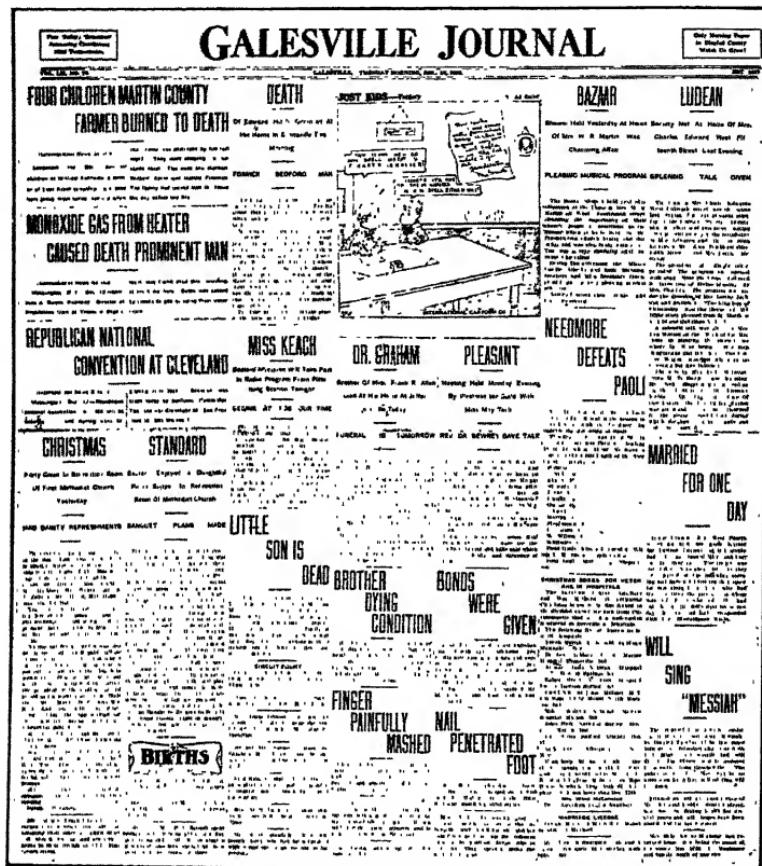


FIG. 7.—An example of helter-skelter make-up.

The helter-skelter make-up (Fig. 7) is the result of failure of the editor to pay attention to the placing of heads. The front page often is a confused jumble of type sizes and families. The reader's eye is wearied in the attempt to adjust itself to the kaleidoscopic chaos of the page. Few papers offer examples of such lack of planned arrangement.

But there can be orderly arrangement without balance, and the trend today among daily papers, particularly, is to avoid

NEW YORK
Herald Tribune
 WEDNESDAY, MARCH 5, 1941
 LATE CITY EDITION

Amendments-Roosevelt Says U. S. Is Facing Up Today in Worse Crisis Now Than in 1933

Aid Bill Fight

U.S. and Mexico Arm Chiefs Act Map Defense in To-Stop Strike Staff Meetings At Wright Field

Turkey Reported Rejecting Hitler's Help And Refusing to Mediate Greek War; British Sever Relations With Bulgaria

Britain Shifts British Navy Up to Million Raid Island Into War Jobs Near Norway

Rendell Hints Bombing by R. E. F. of War Minis

ter's Staff at Ankara

to Protect Oil Trade

From Hitler's Alli

Entire Spectrum of Relations With Greece Can Be Called Good

Man Admits Killing Mrs. Papas and Attacking 15 Other Women

Woman Who Lived in Backyard and Assisted Her Friends Retires

Spent Her Money on Men

Broadway in Drama Official Seized As Bribe Taken

Teachers Local 15 Listed as "Ours" At 1938 Communist Convention

Notes on Inside Pages

FIG. 8.—The New York Herald Tribune entry that won the N. W. Ayer cup for excellence in newspaper typography for 1941. The Tribune make-up is dissymmetrical.

certain of the artificialities that result from absolute balance in make-up. Those papers that ignore balance altogether offer the

purposely dissymmetrical page. This type of make-up may be effective or it may defeat its own ends by overdisplaying, depend-



FIG. 9.—*The Billings (Mont.) Gazette* won third honorable mention among papers with circulation of from 10,000 to 50,000 with this dissymmetrical front page.

ing on the way it is handled. It is no easy matter to make up such a page; as a matter of fact it is more difficult to produce this

type of page than one that is perfectly balanced. Note, for example, the pleasing appearances of *The New York Herald Tribune* and *The Billings Gazette* (Figs. 8, 9).

The unsymmetrical kind of make-up may be considered successful if the page comes to a focus. If no attempt is made, however, to concentrate attention on one or two stories, the result is disastrous. Then all display is no display. The eye is so hopelessly confused in attempting to pick out individual stories that many are entirely overlooked. The dissymmetrical type of make-up is generally seen at its worst in papers that make an excessive use of double- and triple-column spreads.

4. Top-Of-Page Balance.—*The New York Times* and *The Alexandria Gazette* (Figs. 10, 11, 12) are examples of papers that emphasize top-of-the-page balance. Because of the heavy display necessitated for war news, *The Times* currently is not so striking an example of this practice as it was in quieter times. Figure 11, however, illustrates perfect top-of-page balance as used by *The Times* day after day when no single news event requires a high percentage of its front-page display.

These papers use long stories that fill a column or more apiece. Hence, few heads are found below the fold. The headline balance is almost exclusively at the top of the page. No other make-up could be possible if the editors of these papers are correct in assuming that their readers prefer stories that require less hunting for jumps. It is not unusual, however, to find papers such as *The New York Sun* (Fig. 13) that emphasize relative balance at the top of the page and fill the lower third of the page with a number of short articles without any attempt to balance those stories. *The Sun* at times has as many as a dozen more stories on its front page than does *The Times*. As a general rule, however, a newspaper with a relatively homogeneous group of readers can afford to run long stories on the front page, while a paper with a diversified clientele must give its front page a correspondingly varied appeal.

5. Perfect Balance.—For a number of years the doctrine of the perfectly balanced page was preached vigorously at conventions of press associations and in newspaper institutes. Prizes for the best front pages frequently were awarded on the basis of perfect balance. Many editors, particularly in the smaller

towns, adopted this idea, and among weekly newspapers the idea of perfect balance still has a great deal of support.



FIG. 10.—The first page of *The New York Times*, receiving second honorable mention in 1941. The page shows a form of balance, the whole split into two sections because of the display needed for the war story.

While some editors find an ideal make-up in the perfectly balanced front page, others condemn it, on the grounds that it

looks artificial and is monotonous. It has been pointed out that a perfectly symmetrical make-up seldom can be attained without considerable cutting and pruning of stories, both in the copy

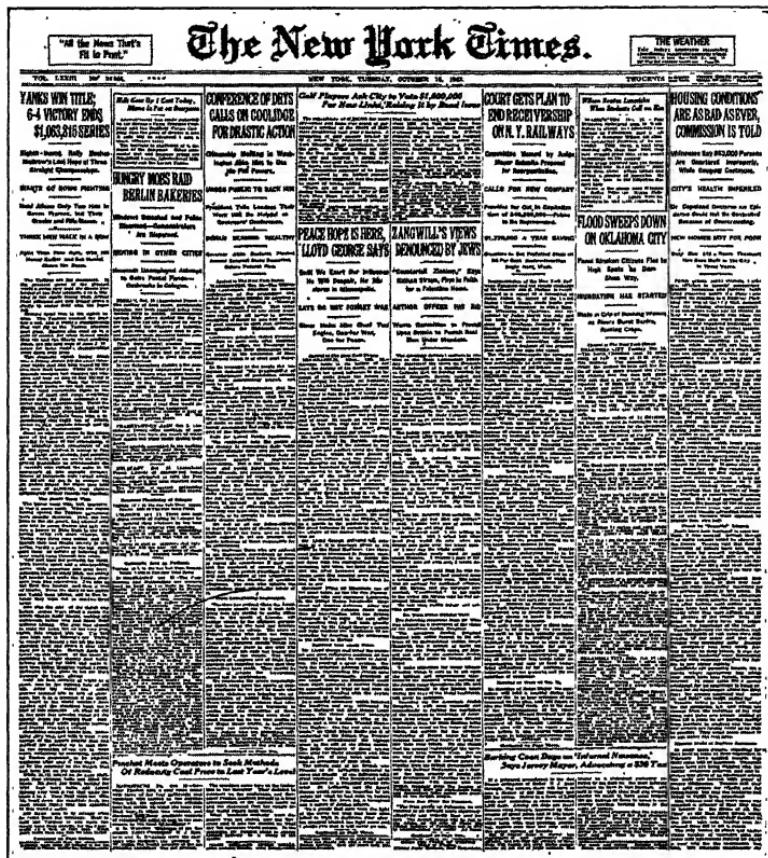


FIG. 11.—Top-of-page balance found day after day in *The New York Times* when no single news story requires unusual treatment.

and in the make-up. The finished page, the critics say, betrays the unnatural efforts used to produce it.

The most serious criticism is justly directed against the kind of balanced make-up that never varies from day to day and from week to week. There are, unfortunately, especially among the weeklies and smaller dailies, too many instances of a balanced

make-up that, after it once has been worked out, becomes thereafter a fetish whence the editor would seem to consider it



FIG. 12.—*The Alexandria Gazette*, which won second honorable mention among newspapers of fewer than 10,000 circulation, shows a pleasing top-of-page balance.

dangerous to depart. Nothing could be farther from the rules of good salesmanship. Such a make-up has nothing in it to arouse the interests of the reader.

There is no reason why an editor who has a strong personal preference for a balanced page should use practically the same

make-up in every issue. Certainly there are many types of balance that can be worked out in six-, seven-, or eight-column papers.



FIG. 13.—*The New York Sun* usually balances the top of its front page and fills the bottom of the page with a number of short articles under bold headings.

The point has been made often that the front page of a newspaper is like the show window of a store. It has been said that

) the late Lord Northcliffe, proprietor of *The London Times* and *The Daily Mail*, was fond of making the comparison between the front page and a show window. "What's the matter with the show window today?" he is quoted as asking one of his editors after *The Daily Mail* had appeared with a particularly tame front page. "Haven't we anything to sell?" And again, when the front page make-up had been very much alike for a number of days, he is reported to have exclaimed, "We must change the display in the show window. We have been advertising the same thing all week. We must show them something new."

The analogy between the front page and the show window is a good one. The front page should be as much of an invitation to "stop and read" as the show window is to "stop and shop." It gives the editor an opportunity to display his wares before the public, and the front page is just as truly a show window when the paper is thrown on the front porch and the subscriber picks it up as when the paper is displayed on the newsstand.

Great variation is possible within balance. Note the first pages of *The Troy Record*, *The Richmond Times-Dispatch*, and *The Manchester Evening Herald* (Figs. 14, 15, 16). The truly balanced page is one that, when hung from its optical center, will appear in balance no matter which way the paper is turned. The large heads at the top of the page are balanced by a number of small heads at the bottom of the page. A two-column head on the right-hand corner may be balanced by a smaller two-column head in Columns 2 and 3 of the lower left-hand corner, rather than by another two-column head in the upper left corner. Instead of two minor heads being placed six inches from the bottom of Columns 1 and 8, they may be run in Columns 1 and 7, with another pair of heads balanced in Columns 2 and 8. Two double-column heads may be used in Columns 2 and 3 and 6 and 7 at the foot of the page, or one might be used in the center of the bottom, flanked by an array of small one-column heads in balance. The possibilities depend on the ingenuity of the make-up man.

Occasionally a balanced make-up should be thrown out of balance because there is one big story that demands play above all others. It may take a two-column or a three-column head on the right outside. In that case the balance is effected in the

remaining six or five columns. The same rule applies in balancing a page that regularly carries a front-page column in the first

The Troy Record

TROY, N.Y., WEDNESDAY MORNING, MARCH 1, 1941

Self-sust. Edition
Subscription \$1.00 per year
Single copy 10 cents

PRICE THREE CENTS

U.S. And Mexico Reach Mutual Aid Agreement; Military Talks Begun

Senate Lend-Food Ready To Consider Amendments

Britain To Seyer Diplomatic Relations With Bulgaria Today; Hitler Puts Pressure On Turkey

It's The G.O.P.'s Move On Albany Chessboard

Defense Link With Canada

Conferences Today Will Decide Majority Action on Economic Budget

Navy Seeks 35-50 More Destroyers

Air Authority To Relocate Replacements

Draft Plan to End Burden Receivership

Will Be Offered In Federal Court On March 12

McBane in Fight During's Election

Arab Strained For Healey Run

British Naval Forces Raid Island Off Norway

Finn Speaks At Dinner of Troy Rotary

J. W. Morris, Troy Mayor, Urges Defense Of Freedoms

German Fire Bomb Rain on Welsh Town

Maine U-Boat Attack Sinks 16 Ships in British Convoy

British Mayors Urge Protection of Their Cities

Arabs Strained For Healey Run

Features Index

FIG. 14.—*The Troy Record*, winner of third honorable mention among newspapers of fewer than 10,000 circulation, maintains a reasonable balance throughout its front page.

column. The balance is maintained in seven columns instead of eight.

By varying the heads in balance, and by balancing them occasionally on diagonal lines with the fulcrum at the optical



FIG. 15.—*The Richmond Times-Dispatch*, receiving first honorable mention among papers of more than 50,000 circulation, attempts to achieve balance throughout its first page.

center rather than on horizontal lines with the fulcrum along the lengthwise center line, the editor can get away from the machinelike character of perfect balance and, by not attempting

to obtain balance exactly to the line, he can vary his page somewhat.

Manchester Evening Herald

MANCHESTER, Conn., Saturday, May 1, 1941

Editorial cartoon by W. E. H. Smith

Revised Bank Life
Insurance Law Is
Passed by Senate

**Bill Widening
Boys' School
Scope Liked**

Plan to Permit Training
for Aircraft Mechanics
Approved; Expanded Pro-
gram to Be Considered

Only the "A" Unit
in the Army, Marine
Corps, Navy, and
Coast Guard will be
affected by the new
law.

**Colt Workers
Ask Increase
in Wage Rate**

Workers at Colt's
Manufacturing Company
are asking for a 10 per
cent increase in their
wage rates.

**House Nearing
Vote on Ships**

Resolutions of 28
congressional districts
calling for ships were
presented to the House
of Representatives yesterday.

**See Admiral
Freed Soon**

Admiral Ernest J.
King, Commander in
Chief of U.S. Fleet, will
be freed from his
present assignment in
the Far East as soon as
possible, probably within
a week or ten days.

**Green Raps
"Cooling Off"**

Senate Foreign Relations
Committee yesterday
voted to accept a bill
prohibiting the U.S. from
entering the war in Europe.

**New Method to Measure
Speed of Plant Growth**

A new method of
measuring the speed
of plant growth has
been developed by
researchers at the University
of Illinois.

Pepper Legs United States, Britain, New Zealand

**Navy Now Is Ready
To Assure Delivery;
Will Quiz Nazi Tars**

**British Win
Called Sure
By Menaces**

**British Eject
Fascists in Post
Near Airport**

Flashes I

FIG. 16.—The Manchester (Conn.) Evening Herald, adjudged first among papers with fewer than 10,000 daily circulation, maintains balance throughout its first page.

The foregoing practices will overcome the principal criticisms of balanced make-up: (1) Mechanical appearance; (2) failure to tailor the make-up to the news; (3) the tailoring of news to a

preconceived make-up, overplaying some stories simply because heads are needed for balance, and underplaying other stories because smaller heads are needed, and (4) an overabundance of jumps, sometimes necessary to make the balanced effect perfect.

6. Contrast and Balance.—The mind naturally demands symmetry or balance. It is not necessary here to go into the reasons why this is true,¹ the fact is well established. But perfect balance is monotonous. Hence, the mind also demands contrast and variety.

Thus, if the editor wishes his paper to carry the maximum appeal, he should plan his front page with these two laws in mind. He must not have perfect balance because that precludes variety. He must not have a completely dissymmetrical make-up because that would not conform to the reader's inherent desire for some element of balance, either of blackness or whiteness, type or cuts.

The case against the perfectly balanced front page was well stated by an editor who, on assuming charge of a paper that for years had observed a symmetrical make-up, at once called in his composing-room foreman and said:

I want to get away from this stiff and unnatural make-up. I don't want this paper to be like an old-fashioned parlor with every chair always standing in exactly the same place. I want it to suggest the spontaneous and the natural. I want it to be so genuine that the reader will feel that he is being given news just as it deserves to be presented—not played up or cut down to meet an iron-clad scheme of make-up.

By this is not meant that I want to get away from a definite typographical style, or that I advocate the building of a lop-sided front page. Our style should be definite, indeed, and yet flexible enough to accommodate each vital new condition that occurs, and the page should be properly balanced but the balance should be brought about in a natural, general way.

Let's give this paper a typographical flavor of its own by allowing its make-up to vary enough within certain fixed limits, to keep monotony away, and the reader always on his toes for something new.²

¹ "The demand for symmetry probably rests upon the fact that man is a bilateral creature, and when he emphatically regards an object, he must be able to read both sides of his body into it. If one side of the figure is overbalanced, he feels overbalanced." H. D. Kitson, "Manual for the Study of Advertising and Selling," J. B. Lippincott Company, Philadelphia, 1920, p. 69.

² Quoted in an article in the *National Printer-Journalist*, June, 1922, p. 26.

That was the attitude of the editor on assuming charge of the paper. Under his guidance the paper took on new interest and



FIG. 17.—*The Milwaukee Journal*, third honorable mention among papers with more than 50,000 circulation, seeks a combination of contrast and balance in its make-up.

increased its income. Moreover, the paper came to be regarded quite generally as one with a pleasing and definite typographic

character. There was nothing alarmingly uncertain about it. Its make-up was not scare-heady one day then shrinkingly

Weather
Editorial Staff Special
Service Bureau
Berlin Is Bombed
In Heaviest Raid

Berlin Dropped New Type Bombs
As Americans Attack on London

Island Draws Up
Airport Articles

Purchase of Molecules
For 27,000 Asked
to Vote on May 5

World News and Bulletins

Indicates Department
of Defense Press

Washington, April 18.—The Justice Department has filed a suit against the National Defense Commission, charging that it violated the First Amendment by attempting to prohibit the publication of information concerning the defense program.

Army Asks Women
To Be Air Watchers

First Lady Crafts Club
Wives of Coast Father

Army Says Gasoline
Has Arrived at Athens

Nantucket Seniors
Sought for Captain

State Orders Drive Against
Auto Inspection Violators

Allies Retract
To Shorter Line
In Greek Front

Nazis Slowed
In Greece After
Soviet Surrender

Capture of 17,000
Claimed by Berlin
In Roumania

Sticker Sale
To Aid Drive

Street Campaign
Scheduled Tomorrow.
Fund Is Now \$443

Harold P. Manford
To Publish Book on
Massachusetts

Dog Mixup
Is Settled;
It's Buster

Board of Trade
To Aid Cleanup

Falmouth Stores to Stay Open
Board Urges Study of Parking

Mashpee Men
Appeal Terms
Non-Month Holiday
Ordered for Two
in Larceny Cases

Non-Veterans \$250 Each
Pays at Two Allocations

Martha's Vineyard
Canton Dance

Garden School to End

Final Edition
Cape and Islands

Stimson Visits Cape
In Huge Army Plane

Secretary Lands
At Hyannis Field
Corp Officers Escort
Guest to Edwards
For Informal Tour

Two CENTS
TUESDAY, APRIL 22, 1941
THREE CENTS

FIG. 18.—*The Cape Cod Standard-Times*, adjudged the best among papers with circulation between 10,000 and 50,000, uses the principles of contrast and balance, with fairly heavy display below the fold.

conservative the next. It was fairly conservative at all times, and yet naturally so.

issue, and that promised "something different" had more appeal for them than any perfectly balanced page ever could have had.



FIG. 20.—The streamlined front page of *The Los Angeles Times*.

Incidentally, the fact that the paper "looked different" every day gave its readers the impression that it was enterprising and alert. It seemed to indicate that the editor was always "on the

job" and was giving them variety. This impression, combined with the fact that the paper covered all the news in its field, made it immune to competition.

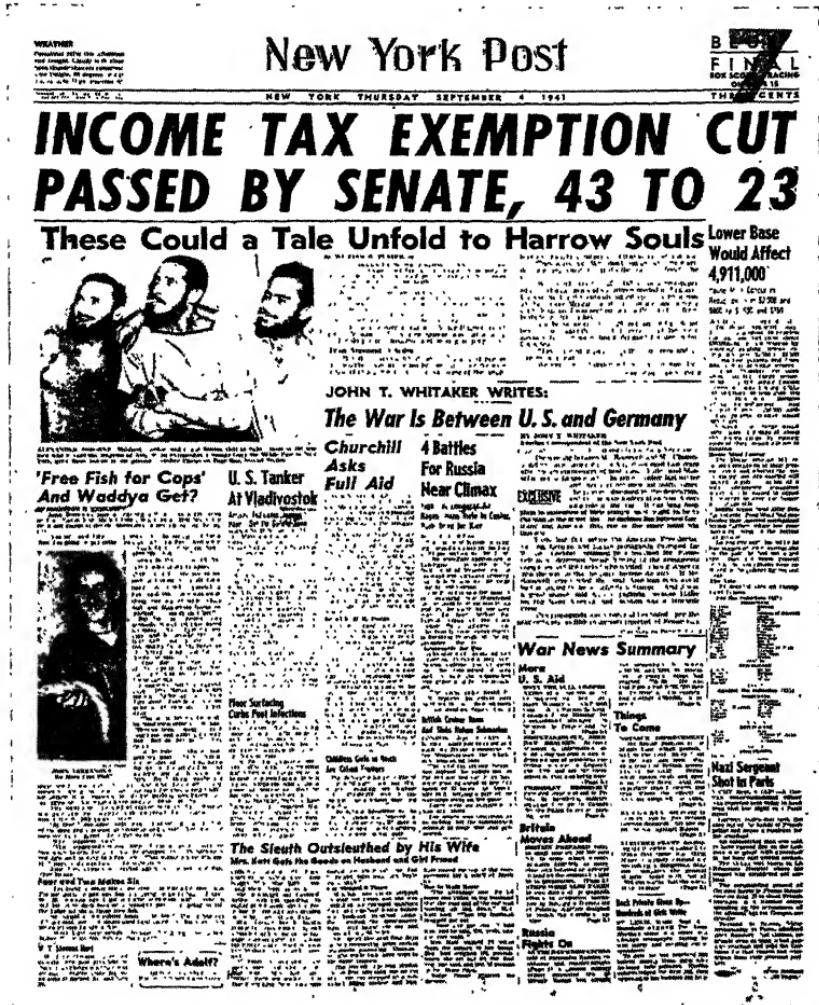


FIG. 21.—*The New York Post* as cast by a scenic designer.

That editor had in mind what is probably the headline display best suited to the average daily and weekly—balance, but no

pedantic symmetry, and a different make-up for every issue, breaking from balance when a major news break demands it. Such a make-up can be obtained with single-column heads or with double- or triple-column heads. The examples of *The Milwaukee Journal*, *The Cape Cod Standard-Times*, and *The Dayton Journal* (Figs. 17, 18, 19) give some idea how variety in make-up may be achieved.

The idea of balance and contrast has been carried out logically in many of the new formats designed in recent years in the modernizing and streamlining of newspapers. Examples of this are seen in the work that Gilbert Farrar, an industrial designer, has done on *The Los Angeles Times* (Fig. 20) and Norman Bel Geddes for *The New York Evening Post* (Fig. 21).

The Second Front Page

In larger cities daily newspapers are printed in two sections. Many practices are in vogue in the use of the first page of the second section. A few newspapers make no attempt to give this page a distinctive appearance, but run news and advertising on it as they would on any inside page. Most papers, however, take advantage of the fact that the reader is likely to examine this page immediately after he scans the front page. Hence, many editors use it as a second front page. Some papers feature the fact that it is a second front page by running the logotype name somewhat smaller than on the first page. *The Chicago Tribune* and *The New York Times* are among papers that do this. The page, used as a news page, is made up with the same care as the front page.

1. Local or Suburban Page.—A variation of the news practice is to use the page for certain types of news. It may be the principal display page for suburban news, for important local news, or for the news from another city in which the paper circulates.

2. Departmental or Feature Pages.—Frequently the page is devoted to specialized news, such as sports or finance, or becomes the feature page. The Scripps-Howard papers, for example, generally use the page for a number of the regular columns, a spread feature display (frequently an article in a series of three or six), and for miscellaneous news.

Inside Pages

As newspaper publishers and editors have begun to pay more attention to the appearance of their papers, their thoughts have turned to the inside pages as well as to the front pages. The inside pages in the past frequently have been merely dumping grounds for secondary material or for stories for which room could not be found on the first page.

The interests of the advertiser first turned the publisher's attention to the inside pages, and that interest has been heightened by reader reaction, as is shown in the *Continuing Study of Newspaper Reading*. Advertising is effective if readers pause on the pages on which it is placed. Good advertising typography and arrangement may aid in bringing this pause, but as important is the attractiveness of the editorial content.

The *Continuing Study* shows that reader stops on inside pages are as frequent as reader stops on Page 1, but that the stops vary from paper to paper and from page to page according to the editorial interest and the typographical attractiveness of the pages. For years advertisers have demanded position on Page 2 or Page 3 or in the first five pages of a newspaper, on the theory that these usually were read more often by readers. The *Continuing Study* has shown that content rather than position of the page is important. G. Victor Lowrie, of the McCann-Erickson agency, emphasized this in a talk in 1939 to the Hoosier State Press Association, pointing out that in a paper that is well made up an advertisement on Page 7 or Page 8 will draw as well as one on Page 2 or Page 3.

1. Advertising Typography.—The first step toward the effectiveness of inside pages is the job of the advertising rather than the editorial department, but it will be discussed here briefly. A number of the better newspapers have adopted office rules limiting the amount of display in advertisements, in an attempt to increase the attractiveness and tone of their pages. Such regulations govern use of type and cuts. Most frequently these regulations are absolute, but a few publishers have attempted to tone down display advertising by assessing a higher advertising rate for undue display. The regulations on type forbid the use of black type larger than specific sizes and require that larger type must be of the outline or shaded variety, which gives display

without blackness. In the same way, they refuse to use cuts of more than a certain blackness and forbid the use of broad, black rules, or heavy borders. There are also restrictions on the use of reverse cuts—white lettering or illustrations on black



FIG. 22.—Orderly effect obtained by pyramiding.

background. Under such regulation, the black background must be treated by the Ben Day or stipple process.

2. The Placing of Advertising.—The next step toward effective inside pages is in the placing of advertising on the page. The advertiser is entitled to have his message appear on an

attractive page, and the reader is entitled to a page that he can peruse with pleasure. Orderly placing of advertising in which the larger advertisements attract by their size and the smaller advertisements have the advantage of position in which reading matter touches them on one or two sides is necessary.



FIG. 23.—A pyramiding of advertising to leave the entire top of the page open.

The solution generally is the pyramiding of advertising (Figs. 22, 23) giving over to advertisements the lower right-hand portion of the page and to the reader the upper left-hand portion. In the pyramid the base is the largest advertisement on the page,

placed in the lower right-hand corner of the paper. Above or to the left of it will be placed the second largest advertisement, and the arrangement thus built up, with the smallest advertise-

FIG. 24.—A rectangular make-up of advertisements to avoid burying small advertisements in pyramiding.

ment at the top or left side of the pyramid grading down to the largest advertisement at the bottom and right side. Seven distinct advantages of the pyramid make-up are

1. It permits most of the advertisements to be placed alongside of or following pure reading matter.

2. It provides a number of "island" or top-of-column positions.
 3. It permits abundant space at top of page for playing up heads, working in double-column panels, boxing features, illustrations, streamers, etc.

FIG. 25.—Advertisements haphazardly scattered over the page.

4. It saves time in make-up by minimizing the necessity of breaking and justifying column rules.
 5. It makes the page more attractive to look at because it is arranged in a more orderly manner.
 6. It invites attention; encourages closer reading because of its attractiveness.

7. It pleases the advertiser because it does not bury his advertisement.¹

The pyramid plan is not the only orderly arrangement that may be used, but it is popular because it meets most of the problems. Occasionally in a tight paper a double pyramid may be desirable on some pages, leaving the top and center of the page open for news. Sometimes the advertising make-up man is faced with a larger number of small advertisements, some of which would be buried by pyramiding; then the rectangular type (Fig. 24) of make-up is preferred, with the left side of the page made up with a full column of single-column advertisements, and the right side with perhaps a full column of two-column advertisements, leaving the center columns open to the news editor. This gives preferred position next to reading matter, and some newspapers, such as *The New York Times*, charge an added rate for such position.

Both news stories and advertisements suffer when advertisements are scattered haphazardly all over a page, as is shown in Fig. 25. Make-up such as this makes it impossible to play up news attractively, to feature it with display headlines, or to give an orderly arrangement to the whole page.

| 3. Making Up the News.—Inside pages offer no particular problems to the make-up man. A page without advertising—and some larger newspapers do attempt to reserve one page inside clear of advertising to use as a jump page—can be made up much like a front page, except that the most important story will be placed at the left rather than at the right. The display will not be so heavy, but the make-up editor will attempt to present to the reader a page of type and cuts arranged so that there are strong heads at the top and other heads and cuts scattered over the page, to make the whole page attractive.

A page on which advertising appears merely limits the display. The problem is simple on a page on which are seven full columns of advertising. The make-up man needs only a strong single-column head at the top. If he has a full column remaining he may help the page by using a strong head over a half-column article at the top and filling in at the bottom with from one to three shorter items having secondary heads.

¹ H. FRANK SMITH, "Good Typography in Newspaper Making," *Editor & Publisher*, Feb. 24, 1923.

If two columns are open at the top, a strong two-column head or a strong one-column headline in Column 1 and an italic or small crossline at the top of Column 2 may be the answers. A three-column hole permits a double- and a single-column head, or a strong single and feature double, or two strong singles separated by a single-column cut, an italic or a smaller head. If more space is available across the top, the make-up editor simply follows the rule of variation that he has learned for Page 1. He may not have as many large, strong heads, so if the paper is pretty well open above the fold he uses his strongest head in the left-hand column and his next strongest in the right-hand. The rule is the reverse of that for the first page, which places the strongest head on the right-hand side. If there is little space at the right-hand top he grades his heads across the page, alternating types of heads, of course, for contrast.

4. The Inside Streamer.—Many editors like to use an inside streamer, often called a binder head, across the top of an inside page. The binder may be of full width, or it may be five, six, or seven columns wide, depending on the advertising layout. A 36-point bold italic is popular for these binder heads. Binders permit additional display of interesting news not quite of Page 1 importance and may dress up a page of solid matter, such as the reprint of a President's message or the annual report of the Chamber of Commerce.

5. The Middle and the Bottom.—The real problem on the inside pages is not the top, but the middle and the bottom of a page that carries little advertising. Alert editors today try to carry the reader's eye from top to bottom of the page by attractive headline and art display, and in doing this they are servicing the advertiser by assuring him that the reader will glance at all parts of the page. Basil Walters, editor of *The Minneapolis Star Journal*, has coined the phrase "eye traffic through the pages" to describe his efforts to spread the interest over every page of his paper, thus giving the advertiser "traffic" to stop by his advertising.

6. The Placing of Cuts.—Where printers of yore objected to placing cuts anywhere except at the top of the page, modern typographers have shown the advantages of using cuts in various positions on the page. The first break from tradition was the occasional placing of a cut at the bottom of the page. Today a

cut may be placed anywhere on a page, as long as it fits into the pattern of blacks and grays on the page and does not straddle the fold. This has made pages more elastic and more attractive. Certain types of presses make it impracticable, in the interests of good reproduction, to run cuts in outside columns, so the make-up editor usually tries to flank his cuts by reading matter.

✓ 7. A Few Suggestions.—A few simple rules should guide the editor in making up inside pages.

- a. Try to have a head or a cut at the top of each column. This may not always be possible on tight pages, but frequently the breaking of this rule can be avoided by careful consideration of make-up.
- b. Remember that inside pages need strong heads, feature or box heads, and cuts, for variety, exactly as does the front page.
- c. Avoid placing cuts or boxes adjacent to advertising. The cut, because it is highly attractive, tends to kill the advertisement adjacent to it, and a box, because it is in a rule border, may be mistaken for another advertisement.
- d. Anchor open pages at the bottom with art or typographical display so that the whole page has interest.

✓ Editorial and Feature Pages

Long before publishers began to give serious attention to improving the appearance of news pages they sought to make editorial, feature, and departmental pages attractive.

Arthur Brisbane was the pioneer in the idea that editorials can be popularized by typographical devices. He first suggested to William Randolph Hearst that editorials be set in 10-point type, double measure, and that words and sentences be emphasized by setting in capitals, and that paragraphs be extremely short. Other editors followed this lead, and the feeling that editorials, as such, were losing their appeal to the people sped the dressing up of editorial pages until, in recent years, Tom Wallace, editor of *The Louisville Times* and past president of the American Society of Newspaper Editors, has warned frequently that type alone can not attract readers unless the editorials have something to say and say it in a way to keep readers coming back to the page.

1. **Wider Columns.**—Since Mr. Brisbane's pioneer efforts, a number of variations for editorial pages have been worked out.

The particular format will depend somewhat on whether the page can be kept clear of advertising. On large newspapers it is possible to do that, and to make up the editorial page as a six-column page. Sometimes the columns are 16 picas wide with a column rule separating them, and sometimes 15 or 15½ with a pica or more of white space separating the columns.

Another variation is to set the editorials 1½ columns in width to fill two columns, leaving the remaining five columns of standard width for letters to the editor and other editorial-page features. This variation is more feasible for papers using syndicated cartoons, which usually are in standard column widths, and for newspapers that may have to give over some space on the editorial page to advertising.

2. Display Is Lighter.—The trend has been to lighten the display on editorial pages, frequently using a family of type differing from that employed in the main news columns. Standing heads, boxed or unboxed, may be used for regular features, or special heads may be written. Frequently, when standing heads are used, provision is made for a deck that advertises the news or idea in the particular day's column, as in the following examples:

Fair Enough

By Westbrook Pegler

Hitler Differs Little From
Kaiser; Monarch Also a
Truculent Ruler Who Fa-
vored Decisions by Sword

Of No Consequence

Oh, For Another "Bird-Eye"

There has been many a tale told about "Bird-eye" Williamson, famed in story if not in song . . . the boy wonder from Muncie is the hero of innumerable campus

By Dick Runyan
had to drop his chair . . . he was slow . . . as "Bugs" Baer would say it . . . "he had larceny in his heart, but

is mixed company . . . "Bird-eye" had some queer ideas about money . . . he was as good as a government bond . . . he would pay back fifty cents on the dollar, too

One of the outstanding examples in the recent design of editorial pages is that of *The Louisville Courier-Journal* (Fig. 26) and its "page opposite editorial" (Fig. 27).



Fig. 26.—The editorial page of *The Louisville Courier-Journal* as redesigned late in 1940.

3. Feature Pages.—The dressing up of feature pages was hinted at in the discussion of second front pages, and is illus-

trated in the "op ed" page from *The Courier-Journal*. Many publishers of larger newspapers today restrict the editorial page

Fig. 27.—The Louisville Courier-Journal's page opposite editorial page, showing a "magazine" treatment possible if the size of advertising to be run on the page is regulated.

to the comments of their own editors and staff writers and readers (letters to the editors), and run on another page—frequently

opposite the editorial—what Mr. Wallace often calls a “battle page” because its content is the product of syndicate writers, who frequently disagree with the editorial policy of the paper. Sometimes these syndicated columns are combined either with syndicated news features or local illustrated features on a page elsewhere in the paper. The tendency today is to give such pages, as far as advertising will permit, a “magazine” appearance, setting material in wider than standard columns and varying from the standard news heads of the paper. If the wider column is not feasible, the page can be opened up by indenting all body matter on the page an en or an em on either side. Such pages demand a careful planning and careful editing of copy to create the best effects.

4. **Departmental Pages.**—Such departmental pages as those devoted to sports, markets, and women's interests also demand special typographical treatment, although the actual format of the pages may not vary materially from that of other news pages.

The principal change in such pages in the last few years is the discarding of standing boxed departmental heads. A number of newspapers make up these pages exactly the same as they do other inside pages and insert in the folio line the word *sports*, *markets*, or *society*, set in 10- or 12-point of a good extrabold type, such as Pabst or Cooper. Other editors prefer to use a distinctive binder head to dress up such pages, the head featuring the principal news or feature event in that field for that day.

Columns of various types have become standard equipment of sports and woman's pages. The main column may be set double column to run in the two left-hand columns, or set 1½ columns and doubled up in the center of the page, as in the case of *Sports of the Times* in *The New York Times*.

Market pages generally have been made more readable by increasing the size of type used for marked quotations, sometimes setting quotations 1½ columns wide and doubling up, and filling the remaining columns with short live-news stories about finance, business, and markets. The average state wire gives a paper about twenty items a day, which, combined with news of the local markets, offers opportunity for adequate news display in whatever space the paper has to give to such material.

Some Things to Avoid

1. Overdisplay.—Quantities of big black type will not a paper make. Overdisplay—setting every headline in large type with



FIG. 28.—Overdisplay or circus make-up on the first-page.

little differentiation in size and form—is as bad as underdisplay. Some make-up editors in their excessive zeal for display, that is,

in their attempt to advertise a story as much as possible, defeat their own ends by displaying all stories so much that none of them really stands out (Fig. 28). There is a clash of big type and black cuts, sometimes called circus make-up, that causes the eye to grow dizzy in its effort to focus on one story.

"Type was made to read." It can't be read with ease if all headlines are set in the same large type and if all are clamoring for attention. There should be clearness and deftness in the arrangement of headlines and text, to aid in the quick understanding of the story.

The make-up man who is overzealous in his use of display headings might well ask himself: What, after all, is the fundamental purpose of display? How can I make type best fulfill this purpose? How can I best make type work in helping the reader to a quick understanding of the story? How can I make it easier and easier for him? The inevitable conclusion, after such a cross-examination, will be that interest in a paper can be sustained best, not by overdisplay, but by orderly arrangement. A mere glance at a page should be sufficient to give the high spots. A reader's attention is scattered and his energy dissipated in the search for news that is buried by heavy display.

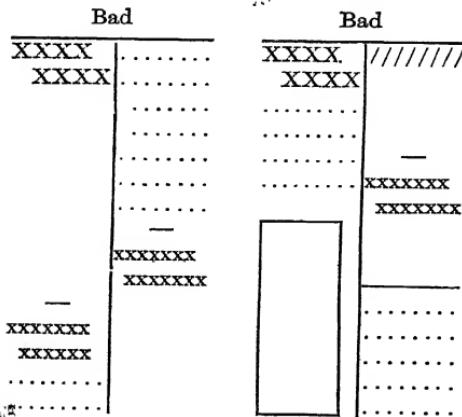
2. Headless Stories.—A few papers still run short stories without heads. This gives the paper a careless look. Often a telegraph story is run without a headline but with the word *bulletin*. Even if the story comes in at the last minute, the editor should take enough pride in the professional appearance of his pages to write a headline for every important story. Most newspapers have a rule against unheaded items on the first page, and even filler material for use inside usually is headed. The exception may be brief items run under a departmental heading.

3. Paragraph Breaks.—Make-up aims at two goals—ease of reading and fine appearance. A common fault that makes reading difficult is the habit of some make-up men of breaking a story on a paragraph when it continues from one column to the next. The reader, coming to the foot of the column and the end of the paragraph, may feel that he has come to the end of the story. In carrying a story over from one column to another, the make-up man should carry at least two, and preferably

three, lines of a paragraph. A single short line, as the last line of a paragraph frequently is, makes a poor appearance at the head of a column. This is called a "widow," because it seems to have no relation to anything else.

4. Poor Turns.—Seldom will a story turn from one column to another on the front page, except in one or two double-column spreads, but inside the paper the make-up editor frequently meets the problem of a story running over several columns. A rule quite widely followed is that the continuation of a story should not begin higher on the page than the headline in the first column. Thus, if a headline—say, a jump head—is placed halfway down in the first column and the story is turned to the second column, the turn should not be carried to the top of the second column. This rule sometimes is ignored, but it does make for ease in reading.

Similarly, the continuation should be in close relation to the material in the first column. Occasionally we find a careless make-up man, working on a page with a double-pyramid style of make-up, beginning a story or jump at the top of Column 1, placing a few paragraphs there down to the advertising, and carrying the two or three paragraphs remaining to the bottom or near the bottom of the second column. This forces the reader to puzzle out the location of the turn, and he probably gives up in despair. These points are illustrated in the examples below:



5. Too Short Jumps.—It also is considered poor make-up to jump three or four lines from one page to another. This type of jump occurs most frequently in attempts to obtain exact mathematical balance on Page 1, and is one of the strong objections to carrying balanced make-up to the extreme. This may be avoided by sacrificing a little on balance or by cutting the last few lines of type, if possible. Such cuts require judgment. Usually they are not made without referring the situation to the copyreader who edited the story.

6. Fuzzy Rules.—The editor who takes pride in his paper will watch his column rules, cutoff rules, and the rules in boxed heads, particularly in standing boxes. Years ago these rules usually were of brass, and brass rule, being expensive, was used as long as possible. However, failure to replace rule after reasonable use resulted in ragged-looking pages because the rule was battered. Today most papers use rules cast from type metal. Such rule sometimes is used several times, and sometimes it is thrown away after one using. If it is used a number of times, the editor should insist on its being discarded when it begins to show wear. Standing heads, both type and rule, should be reset frequently to prevent their giving a battered appearance to the page.

7. Light Bottoms.—As has been suggested, the bottom of the page, whether front page or inside page, deserves the same care in treatment that the top of the page has. Frequently newspapers depend on a single crossline or a two-part drop line of

bold caps of the body type for headline display below the fold. The lower half of the page should not be merely the ending place of longer stories with some nonessential short items dropped in as justifiers, but should conform to the upper half of the page in the use of heads of varying column widths and carry through the same idea of arrangement as does the top of the page. An occasional boxed head, three, four, or five columns wide, or a couple of short stories with two-column 24- or 30-point italic heads at the bottom of the page provide a diversity from the regular use of single-column heads on the lower half. The use of more items with 10-, 12-, or 14-point headlines of the same weight type as the major display, in place of the 8- or 7-point bold caps, will help the lower part of the page. This increases the composition load, to be sure, because the black caps of the body type can be set by the operator without changing his machine as he prepares to set the story. However, a little careful management may make it possible to use more secondary display heads for the lower part of the paper.

8. Excessive Leading.—It used to be said that newspapers were the greatest business sinners. Tradition, instead of business efficiency, long has been a dominant factor in determining methods of newspaper production. Somebody, generally a printer, began to do a thing in a certain way and everybody else imitated, but with recent demands for economy many newspapers have analyzed carefully the typographic wastage in their pages.

One of these wastages is the unnecessary use of leads. Many old-time printers would lead out a story when it came within an inch or two of filling a column. Doing this with several stories wasted considerable space. The wide-awake copy desk will see that there are a number of live short items, one, two, and three inches in length, to fill such holes. Close editing, resulting in shorter stories, may mean that two stories will go where one and a handful of leads went before.

Excessive leading of heads and of such material as the masthead describing the ownership, membership, and subscription rates of the paper, run on the editorial page, has been found and corrected in many papers. Some papers have dropped the masthead from the top of the first column on the editorial page to the bottom of the last column. This practice is being widely

debated, and the answer lies in the relative advertising value to the paper and the thing that the reader is used to.

In the Interests of Economy

In the interests of economy a great many sins are committed. The first efforts toward saving space usually result in a jamming of the typographical arrangement and a loss of attractiveness. The alert editor will study carefully all the possibilities for economy, so that his space saving leaves a paper typographically attractive and editorially interesting.

1. Study the Typography.—Type must be readable. Too much small type or type set too solid should be avoided. It is possible to drop a subhead occasionally to facilitate make-up in the rush at edition time, but dropping too many will give the page that solid appearance. The tendency is toward one- and two-bank headlines today, but too many single-deck displays also give that solid appearance. It is customary to top or scalp a head—using only the top deck of a multiple-deck headline—occasionally, to gain space; but if all heads on the page are topped, the page may appear too solid.

2. Closer Editing.—A better answer to the problem of economy may be closer editing of news and feature copy. Editing frequently is slighted on smaller papers, because thorough editing is time consuming, but the providing of an adequate copy-desk force may be a better investment in economy than overset in the composing room.

3. Analyze Feature Content.—Close study may reveal that certain set departments and features can be eliminated because public interest has changed. Reader-interest surveys may help to solve some of these problems, or the simple expedient of dropping out a feature or a department and seeing whether the public objects in great numbers within a day or two may answer the question inexpensively.

4. Study the Paper Every Day.—Every editor should study his paper every day and every edition for improvements. If he is completely satisfied with the quality of his paper, either it is the only perfect newspaper or he is slipping. He should look especially at the routine departments that are taken for granted. The features that have become firmly established are most likely

to be neglected; the copy desk "passes the buck" to the operators, and they pass it on to the make-up.

Each department should be subjected to a searching analysis. For instance, how are the vital statistics being handled? Are they printed in a form that is easy to read? Do they appear in the same place in the paper each day? What about the weather report? Is it complete? What sort of weather reports do competitors print? Does the report supply all that the reader will wish to know about yesterday's temperatures and the forecasts? What about society? Could the classification heads be improved—or the subheads?

✓ Making Up the Paper

The managing editor or chief news executive of the paper is responsible for the make-up, but the actual job of making up frequently is delegated to some other editorial employee. The news editor or the head of the copy desk, for example, may lay out the inside pages except the departmental pages, which are laid out by the departmental editors. The news editor also may lay out the first page, submitting it to the managing editor for final approval.

1. The Dummy Sheets.—This layout is made on a dummy sheet (Figs. 29, 30). In the larger offices it is common practice for a set of dummy sheets, showing the layout of the advertising for the day and making allowances for classified, which usually closes late, to go to the news editor as soon as the advertising department has completed its scheduling of advertising for the day. These dummy sheets, ruled off in eight columns, and with the column depth in inches indicated on the side, permit the editor to indicate the placing of stories on each page.

2. Galley Proofs.—In most newspaper offices a set of galley proofs go to the news editor or to the copy desk as the type is set. The editor in charge can see how close the type approximates the estimate of length, and can fit the stories into the news plan and page layouts for the day. As he places a story he marks the size of head and the slug on the dummy (Fig. 30). Sometimes this person making out the dummy will add to the size of head and slug line the galley number, if the composing room follows the system of numbering galleys.

As each page is dummied, it goes to the composing room—to the make-up editor if the paper has a full-time make-up editor, or to the foreman in other cases—for the guidance of the printer assigned to make up the page.

Date	Day.....	Page. <i>3</i>	Edition. <i>First</i>
1		-1	-1
2		-2	-2
3		-3	-3
4		-4	-4
5		-5	<i>3 X 6</i>
6		-6	<i>Brouwer</i>
7		-7	<i>Shot</i>
8		-8	
9		-9	
10		-10	
11		-11	<i>2 X 6 1/2</i>
12		-12	
13		-13	
14		-14	
15		-15	<i>Goodyear</i>
16		-16	<i>Tire</i>
17		-17	<i>3 X 13 1/2</i>
18		-18	
19		-19	
20		-20	
21		-21	

FIG. 29.—A dummy for advertising.

3. The First Page.—The first page usually is made up in conference between the news, the city, and the managing editor, and sometimes one of these editors or all three will accompany

the dummy to the composing room to check on the final details of make-up. If the paper has no make-up editor, the news editor or the head of the copy desk frequently is available in the

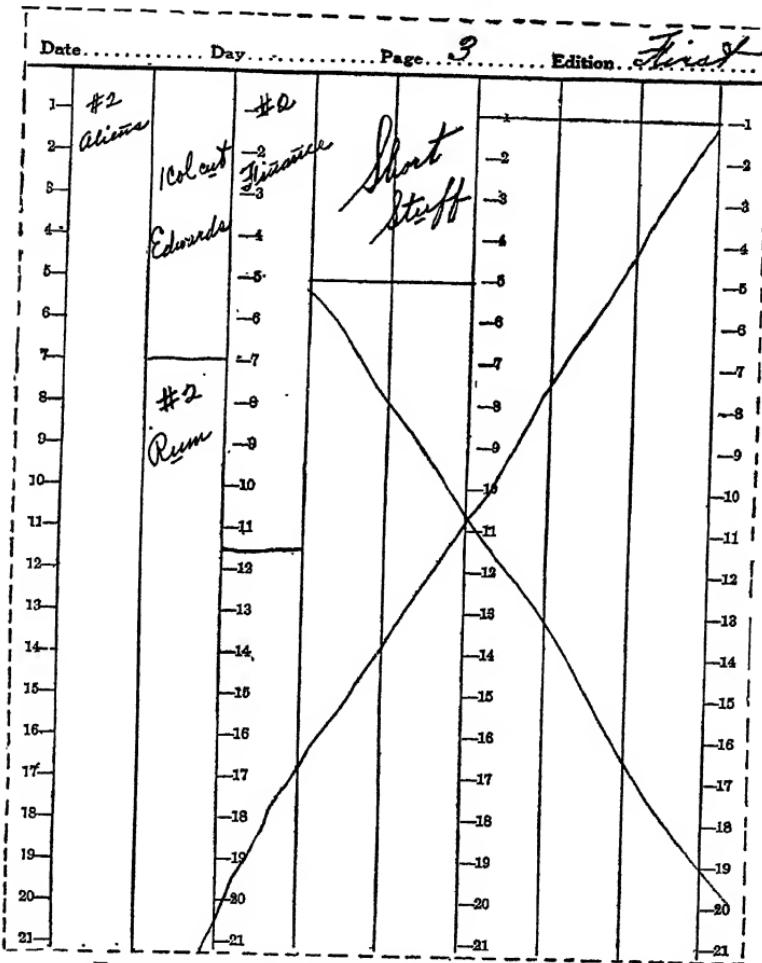


FIG. 30.—The page shown in Fig. 29 dummed for news.

composing room during the last few minutes before dead line, to supervise the final details and to make quick decisions as to final changes.

4. Without the Dummy.—A few editors make up without dummying pages. An experienced man can get good results in this fashion day after day, but the inexperienced man may be stampeded into using type as soon as it is ready, whether it is intended for the page then open, in using stories where they will fit rather than where they belong according to the news plan, etc. The dummying of pages permits a better display of news and a more orderly arrangement of pages.

5. Dummying May Be Too Complete.—One warning should be given to the inexperienced. Too often young editors attempt to dummy the page down to the last line. This may be all right if the editor has estimated accurately the length of all stories, but even the experienced editor finds that he is off occasionally. So the practice generally is to dummy only the principal heads and cuts at the top and bottom of the page, and to indicate the type of material to be used to fill in the page. A list of secondary stories to fill in the page may accompany the dummy. This process is facilitated if stories are slugged for Page 1 or inside, or even for particular pages, which is an aid to the printer or the make-up editor in selecting suitable short pieces to plug the holes on the page.

6. The Paste-Up Dummy.—Weekly newspapers and magazines sometimes paste up a dummy. On such publications typesetting may go on for several days before make-up begins, and galleys are numbered in order. The news editor receives a set of galley proofs on white paper and a set on yellow or pink paper. The colored proofs he uses to paste up on dummy forms the actual size of the page. This method is effective where the editorial office is removed from the composing room and where the editor is not actually available on the premises when the make-up is going on. Such dummies can be quite accurate.

7. Making Up in Several Editions.—The aim in newspaper production, as stated earlier, is to keep the process of making up pages steady so that pages may be closed in order throughout the edition period, leaving only one or two pages open to close at the dead line. A paper publishing several editions a day attempts to reduce the number of pages to be made over for each subsequent edition. As each edition is completed, the news editor is asked to designate pages that may stand for the day without change and to select material that may be shifted into

other pages where material is killed, so that those pages may be made up to stand. A paper publishing twenty pages daily and three editions may make over as many as seven or eight pages between the first and the second edition, and one to three between the second and the third. This process requires news judgment in make-up, and makes the scheduling of stories and the dummy sheets important. This problem will be discussed further in the final chapter.

The Aims of Make-Up

The make-up editor must be a combination of news evaluator, artist, and production expert. His job is to see that each item of news receives its proper display, that the pages as a whole have an attractive appearance, and that the paper gets out on time. Through maintaining constant contact between the news and the composing room he can assure the meeting of production schedules and give the readers the variety of news to which they are entitled in the most attractive form.

CHAPTER XVII

PICTURES IN THE NEWS

A PICTURE is worth a thousand words." That phrase has been tossed around among newspaper men in the last few years. Sometimes it is true and sometimes not, but the fact remains that the newspaper-reading public has been made picture conscious and that the copyreader has a definite part in this phase of modern journalism.

The Rise of Pictorial Journalism

Development of the half-tone process for printing pictures in the '80's and '90's made newspaper reproduction of photographs possible. Prior to that time newspapers had attempted illustration through the use of woodcuts and the chalk-plate process. Both took time, and the range of subject matter was limited. In recent years photographic equipment has been developed rapidly, the half-tone process cheapened, and the methods of transmitting pictures by matrix and by wire invented and expanded until today adequate news illustration is within the reach of even the smallest weekly newspaper.

In the early days of the half-tone process only the larger newspapers could afford to print pictures in daily editions. The installation of engraving plants was expensive; photographic equipment was limited in what it could do and required the services of experienced men trained in both photography and news. Most picture interest centered in the introduction of the Sunday rotogravure sections shortly before the First World War.

1. Recent Progress in Engraving.—For many years smaller newspapers printed occasional local pictures, taken usually by commercial photographers and engraved in commercial engraving plants situated in some of the large cities. Modern engraving equipment has been simplified in operation, and many small newspapers—even weekly newspapers—today own engraving plants. Where smaller newspapers do not have plants, com-

mercial engravers frequently are found either in the same city or close by, so that rapid delivery of the finished product is possible.

2. Camera Equipment Improved.—Since 1930 news cameras have been improved and simplified, high-speed films and printing papers developed, and flashlight devices produced at prices that have made it possible for small newspapers to obtain adequate photographs at reasonable cost. With the rise of amateur photography, newspaper men have turned to photography, and few are the papers today that do not have reporters and editors on the staff who are competent to take the usual news pictures.

3. The Picture Services.—Coincident with this development has been the work of feature and picture services in providing news and feature pictures in mat form at small cost. The larger services have located their distribution points so that subscribing papers can receive mats of news events within a few hours of the event. Prior to the development of transmission by wire, the distribution of prints to those papers with their own engraving plants, and mats to mat clients, was speeded by use of the airplane. Photographs direct by wire up to the present have been feasible for comparatively few large newspapers, but wire transmission has speeded servicing of print and mat subscribers by relaying the photograph by wire to the nearest distribution center, whence mats and prints could be distributed in a few hours. Developments now in progress may result in a type of pictorial transmission that will engrave the graphic material directly on a printing block, eliminating the photoengraving process.

4. Meeting Competition.—The development of the American tabloids in the '20's undoubtedly speeded the interest of older newspapers in the use of pictures. More recently the competition from the pictorial magazines has stimulated newspaper editors to improve their pictorial presentations. Fortunately technical progress in the field has run well ahead of demand in the newspaper industry, and a number of additional developments are forecast.

5. Color in the Newspapers.—To the smaller newspapers, color in photography still is a prospect of the future, but it has come to rotogravure and even to the news sections of some larger newspapers. Cameras and film are in use for one-shot photographs in color. The process of making the several basic

half tones necessary for the printing of color pictures and the printing itself require high skill in the photographic department and in the pressroom. Plain color and some process work (half tones in colors) are being used in advertisements, but general use for reproduction of news scenes still waits in the future.

The Chicago Tribune published a color reproduction of a spectacular grain elevator fire on May 11, 1939, in its regular news edition on May 12. The preliminary operations were completed and the first edition went to press in less than eleven hours. A few weeks later Harry Greb, chief color photographer of *The Tribune*, made a number of color shots of the two-day stay of the British King and Queen in Washington, and the color separation negatives were transmitted by Associated Press Wirephoto to twenty-five newspapers, most of which used the pictures either in color or in black and white. Color illustration for news, however, remains for the present an expensive experiment for the larger newspapers with competent art departments, and will not be of concern to the average copyreader for many years to come.

Reader Interest in Pictures

The various reader-interest surveys in recent years have emphasized the value of pictures. The summary of the first twenty-four studies in the *Continuing Study of Newspaper Reading* showed that the most-read news picture, exclusive of the picture page, was seen by a median of 87 per cent of the men and 90 per cent of the women, compared to 65 per cent men and 63 per cent of the women who read the best-read news story, and 58 per cent of the men and 32 per cent of the women who read the story over which the editors had elected to place the banner head that day. The picture page showed a readership of 94 per cent of the men and 93 per cent of the women.

A study by Jack Willem, an advertising research man, published in *The American Press* for December, 1939, showed that the average metropolitan paper uses thirty-eight pictures a day, the average small daily (30,000 circulation or less), fourteen daily, and the average weekly, five in each issue. Metropolitan dailies use about 60 per cent local pictures and 40 per cent on national or international affairs, he found, and small dailies and weeklies about 70 per cent national and international and 30 per

cent local. This situation is explained by the fact that small dailies have fewer facilities comparatively than large dailies for obtaining local pictures, and under modern conditions local pictures are more expensive than national and international, offered in mat form by the syndicate and press services.

Another study by Mr. Willem, reported in the *U.S. Camera Magazine* in August, 1941, showed that picture preferences of the public are in this order: travel, science, animals, cheesecake (leg art, which oddly seems to attract more women readers than men), children, personalities, and sports.

The Sources of Pictures

The copyreader's relation to news pictures is twofold: First, he is expected to be alert to picture possibilities in the material he is editing, and second, he frequently is responsible for the editing of pictures and the preparation of proper cut lines. A larger newspaper may employ a picture editor, but on many smaller papers the job of obtaining pictures is supervised by the city editor and the telegraph editor, and the actual handling of the pictures may fall on one of the copyreaders, as part of his daily stint. In any event the copy editor who understands the basic problems of picture editing is a valuable asset to any newspaper. Even on a newspaper employing a picture editor, the writing of cut lines after the picture is selected often is left to the copyreader handling the story, because he is more familiar with the details of the news.

1. Types of Pictures.—Pictures published in newspapers fall into two general classifications: (a) News pictures depicting the most important or dramatic action or result in a news situation, and (b) illustrations that point up a story by presenting the person or persons, the scene, or other objects important in the story. Those of the first type are much preferred, but only a few news situations in any day offer possibilities for such photography. By far the greater number of pictures used fall into the second category.

2. Sources of News Pictures.—The primary sources of news pictures are the newspaper's own photographer, commercial photographers retained by the newspaper, amateurs, staff members and correspondents interested in photography, persons who have pictures in their possession, publicity officers of clubs,

associations, institutions, and businesses, and the various picture and mat services.

The assignment desks—city, suburban, state, sports, and society—are expected to anticipate picture needs and to arrange, either through staff assignments or orders to commercial photographers, to obtain the necessary prints. Some situations can not be anticipated, and these call for spot assignments. Those desks also scan the offerings of amateur and free-lance photographers, and frequently call on them to take pictures of spot stories when professional photographers are not available. Amateur photographers and correspondents are urged to submit films rather than prints, because it is easier to make the type of print, enlarged to the proper size, from a negative than by copying a print. Newspapers frequently develop rolls of films and make a set of prints for correspondents in return for news pictures. This scheme is faster and more efficient than waiting for the correspondent to have the roll developed.

3. Using the Morgue.—The secondary, and perhaps most-used, source of illustrative material is the newspaper's own morgue, built up of photographic prints, original half tones, and mats. The copyreader is always alert in reading local and telegraph copy, particularly the latter, for illustrative ideas. It may be nothing more than a person whose single-column cut is in the morgue; a building that might be in a morgue file, or a scene that the copyreader recalls was used once in the paper. A great deal of news illustration results from intelligent use of the morgue in an effort to illustrate every important story and to bring to the public persons who are prominent in the news of the day but whose pictures seldom are seen in print.

Selecting the Picture

The decision to run a picture, whether it be in print or in mat form, will rest on its news and its technical value. News value is of first importance, and the elements that determine the value of a picture are the same as those that determine the value of a news story: How new is it, how important or interesting is it to the readers of the paper, how well known are the person or places depicted? Several of the problems of taste in selecting pictorial subjects were set forth in Chap. V, but it might be mentioned

again that newspapers avoid gruesome pictures of crime and accidents except when they are campaigning realistically for law and order or safety. Pictures of plane crashes showing the bodies are almost universally taboo.

1. Interest.—The interest in a picture, of course, will depend upon the action depicted, on how well the picture tells a story or suggests a situation. Newspapers that have had to depend for years on commercial photographers know exactly what that means. The average commercial photographer takes excellent portraits and group pictures, but seldom do such pictures have life. Two persons standing facing the camera may make a commercially salable picture, but to make a good news picture those persons should be doing something, if nothing more than turned half facing each other and engaging in conversation. That in itself lends natural animation to their features and keeps the picture from having the posed look so often resulting from two persons gazing self-consciously toward the camera.

There are hundreds of thousands of pictures of automobile accidents taken each year, and a high percentage of those pictures are printed, but one in a hundred of them actually tells a story. The picture of a car that has crashed through a guard-rail and is precariously perched on the edge of a cliff may be news because it arouses a definite reaction in the reader, but a car only slightly dented and resting in a ditch has little news value. A state trooper or one of the victims with his arm in a sling inspecting the car will add a human element to it. A prize picture in an Indiana newspaper exhibit showed a car down an embankment and the driver seated on the running board holding a small child in his arms. The caption was "Lullaby in a Ditch." That picture had "punch," whereas the picture of the car alone would have had none.

2. The Picture Must Reproduce.—A picture reproduced in a newspaper by the half-tone process is broken up into a number of small dots of varying size by the half-tone screen. Because the picture is printed with news ink on a coarse paper the screen must be coarse, sixty to eighty-five lines to the inch, depending on the mechanical equipment of the particular newspaper, in contrast to the finer screens of 120 lines to the inch used in ordinary magazine work, and 133 lines and upward for fine book and magazine reproduction.

The picture will reproduce well only if it has good detail and large pattern. Joseph C. Todd, for many years service manager of the National Editorial Association and more recently with the Service Engraving Company, Detroit, once told a newspaper gathering that fewer than 20 per cent of the photographs submitted to engravers for newspaper reproduction were first-class copy from a technical standpoint. The remainder needed varying amounts of retouching to bring out the full value of the picture. Also, photoengravers prefer to work from glossy rather than soft prints.

3. Sharp Detail.—Sharp detail often is called erroneously contrast. True contrast would be solid blacks and whites, which would reveal little or no detail. What the picture editor is looking for is not contrast but tone scale, high lights and shadows. In other words, he wants in the picture the various gradations of gray that bring out the contours of a face, the details of a building or a scene. The tone scale should be there, and the individual details should stand out in relative sharpness. Those gradations are what the photographer and the engraver call the half tones, the shades between black and white.

The highly contrasty print often makes a poor reproduction, whereas a soft print in which the detail stands out with ample differentiation between the grays makes an excellent reproduction. A light print is often preferred to a dark one. In any event, seldom is a reproduction as good as a photograph; so the better the photograph, the better the reproduction.

4. Large Pattern.—The other important technical consideration is large pattern. The artistic photographer frequently becomes more interested in background—buildings, shrubbery, and clouds, and their artistic arrangement in the photograph—than in the immediate subject. The experienced news photographer takes in such background as is essential to the story, but attempts to fill his plate with the persons or objects that are the center of interest in the story. He is careful to hide no faces that figure in the story, and to take the picture at an angle that will bring out the most details most effectively. If the facial expression is important, the photographer may concentrate on a face or bust picture; if the attire of the person figures in the story, he will take a full-length picture; but, whichever it is, he

attempts to give over the major area of the plate on which he is photographing to the material most desired for reproduction.

5. One Picture or Several?—The picture or news editor often is faced with the decision whether to use one picture or several. A city's golden jubilee parade, for example, may require a layout of several pictures to provide an adequate representation of floats and individuals or groups. On the other hand, a single, dramatic shot may be worth more on some occasions than a whole page of miscellaneous pictures. *The Indianapolis News*, for example, for several days prior to the notification ceremony for Wendell L. Willkie in 1940 had run a page or more a day of two- and three-column pictures showing preparations at Elwood, individuals and committees in charge of various phases of the event, and other factors in the news. It might have done what many papers did, following the notification, and run another page or two of small pictures of crowd groups. But *The News* is an afternoon paper with no Sunday edition, so on Monday it confined its picture display to a single shot of the crowd listening to the notification speech and displayed the picture in eight-column width, three-quarters of a page in depth. That told the story. Similarly, *The Portland Oregonian*, a morning newspaper, realizing that its readers would be well aware that Mr. Roosevelt was re-elected, because they could listen to the radio much later than could those on the Eastern seaboard or in the Middle West, published simply a full-page bust picture of the President on Page 1 of its edition on Nov. 6, 1940, and transferred its election headlines to Page 3.

Editing the Picture

The content and detail in a picture should be the determining factor in specifying the size of a cut. However, space sometimes dictates the size of a cut, and that in turn may require editing of the picture so that the resultant cut will be worth publishing.

¶1. Anticipating the Space.—Frequently it is possible for an intelligent city editor or news editor to indicate to the photographer that his assignment is expected to yield a three-column or a two-column cut, and he may go so far as to suggest what phase of the story might lend itself best to pictorial treatment. The photographer then will not attempt to crowd a dozen or twenty

persons into a picture intended for a two-column cut, and if he knows that the three-column cut expected is to be shallow in depth, he will group the persons or objects to give a picture that will reproduce in shallow depth.

J-2. The Picture Guides the Size.—Detailed instructions, however, are not always available in advance, and it rests with the editor charged with picture selection to designate the size of the cut. The tendency often is to make cuts too small. The coarse newspaper screen is not the best medium for reproduction, and if the cut is too small much of the detail, particularly the faces of persons in the picture, will be lost to the reader. No exact rule is possible for determining the size, but whenever a face is less than a third of an inch wide in the reproduction it seldom is recognizable, and a reproduction as small as that will show little of the expression on the face. The guiding principle is to make the picture large enough to show the detail that will interest the reader; a general scene or one with little detail may be reproduced in relatively smaller space than a detailed study.

3. The Size Selects the Picture.—If the space for a picture is limited, and the photograph contains too much to be reduced to that size, or if the photograph contains unnecessary detail or background, the practice is to crop or edit the picture. The editor indicates to the engraver what part of the picture he wants to use. He may do this by drawing lines on the picture, bounding the part to be reproduced, or he may place crop marks at the bottom and on the sides of the picture. Crop marks are nothing more than small arrow heads indicating the extension of lines that might be drawn bounding the area to be reproduced. Crop marks are preferred to the first method because they are less likely to mutilate a picture, and there are occasions when the same print may be used for a number of different cuts. All markings on the face of the picture usually are made in blue pencil because blue does not photograph in the engraving process. Should the engraver make a slight mistake and take in a spot marked, or should the picture be needed again for another purpose, blue crop marks will not show in the engraving.

The picture *Gay '90's* (Fig. 31) by Herb Lukman of *The Gary (Ind.) Post-Tribune* shows how a single print may yield five different cuts, depending on the space available or the judgment of the picture editor. The entire photograph, as reproduced

(the original 8-by-10 print was cropped slightly at top and bottom) would make an excellent four-column illustration. If only three columns are available, the portion of the picture to



Fig. 31.—*Gay '90's* by Herb Lukmann, *The Gary (Ind.) Post-Tribune*, illustrates how one picture may yield five cuts.

the left of the - - - - line would reproduce well as a three-column cut. This might be selected anyway, because the two figures on the right-hand side are not so distinct as the other figures.

If a two-column cut were desired, the preference would be for that part of the photograph to the left of the ---- line in the cut although the portion bounded by the _____ might be used except that the photographic quality is not so good. If the left-hand portion is used, it might be shortened to a point slightly below the organist's lap. An excellent one-column cut would result from using the area bounded by the wavy line, which might be selected either for reasons of space or because that individual is the chief character of the play whence the photograph was taken.

4. Reduction.—The best results in engraving are obtained by making the engraving smaller than the photograph. Most newspaper offices expect 8×10 prints from their photographers. Photographs from other sources may be of any size, but if such photographs are too small, the best results will be obtained by copying and enlarging the prints. Sometimes, if only part of a photograph is to be used, a new print is made of that section of the negative, enlarging or blowing it up to the 8×10 size. The desire for prints that are large enough is one reason for urging country correspondents to submit negatives rather than prints of what they themselves take.

The cut will retain the proportions of the photograph or the section of the photograph that is reduced. Thus, if a two-column cut is made from a picture resting the short way of an 8×10 print, the cut will be 4×5 inches if the whole print is reproduced in the cut; if the picture lies the long way, the cut will be 4×3.2 inches. The ratio is simple: in the first case, $8:4::10:5$, and in the second, $10:4::8:3.2$. In other words, knowing the size of the area to be reproduced and the width of the cut, the editor quickly can find the depth. Sometimes he reverses the use of the ratio in editing a picture for a layout. He may know the space into which the picture must fit and the width of material on the photograph that he wishes to reproduce; application of the ratio will give him the depth of the area on the photograph that he must reproduce to meet the cut size.

In working out the size of the cut by the ratio given, the editor, in determining the space to be allowed in the make-up, may add about two picas to the depth to allow for the shoulder by which the cut is mounted. Thus he can inform the make-up editor that he may expect a cut two columns by $5\frac{1}{2}$ inches or

two columns by $3\frac{1}{2}$ inches. If the cut itself will not be available until near edition time, the make-up editor can obtain the exact size from the engraver as soon as his negative is made, and allow space accurately in making up the page. Then the cut can be dropped in when it arrives and the page can be sent to press with little or no justifying.

5. Marking on Photographs.—Crop marks, as has been explained, should be marked in blue pencil. The slug or identification of the picture, together with instructions as to size, should be written on a slip of paper—for this purpose many offices have small printed forms—and pasted to the back of the picture. This information should not be marked on the back of the photograph, because the marking of the pencil frequently creates a small ridge on the face side that leaves imperfections in the reproduction. The attaching of slips with paper clips also should be avoided, because the clip may bend and mar the print.

6. Editing Mats.—Mats may be edited in the same way that pictures are. Service mats usually come in even-column sizes, and usually the picture has been edited by the picture service and the cut made in a size that will give adequate reproduction of the subject. Most newspapers find little difficulty in placing two-column cuts, but three- and four-column mats sometimes are too large except for display on the first page of crowded papers. By careful selection of the part of the mat to be used the size may be cut from three or four columns to two or three. A routing machine may be used occasionally to remove objectionable detail from a stereotype cast, but a mat that needs to be edited greatly by routing probably should be discarded entirely.

To illustrate how a mat may be edited, one newspaper selected for front-page art, for example, a beautiful three-column reproduction of several ships from the United States fleet in column formation. At the last minute a story broke that required additional space on Page 1. The news editor, examining the cut, discovered that most of the fleet was represented within the limits of a two-column cut, and the remainder of the cut was ocean and sky. A printer, working under direction, sawed off sufficient ocean to reduce the cut to a two-column width, without sacrificing any of the essential detail. The result was not quite so good artistically, but the average reader probably did not realize that he had lost a thing. A similar technique can be used

in eliminating unnecessary persons from either side of a group in a picture, and sometimes a good one-column cut playing up the chief detail of news can be sawed out of a casting from a three-column mat.

In handling mats, editors should avoid writing across the face of the mat, because that may break down the matrix of the half-tone screen; and they should avoid breaking down the ridge bounding the mat, because that ridge gives the cut its square finish in casting. The use of paper clips in attaching instructions to mats is poor handling because the clip may injure the mat and prevent perfect casting. Instructions never should be pasted across the back of a mat or across the bottom of a cut, because that will interfere with the printing height of the cast or the cut.

7. Some Tricks with Old Cuts.—Occasionally the editor may find a cut in the morgue, part of which might illustrate a story in hand. The cut might be of a group, for example, and the editor might desire to reproduce one person in the group. If the cut has no further value, he may saw out of the cut the part he wants and have it remounted. If his paper has a stereotyping department, he may ask it to roll a mat and make a cast to be sawed, instead of mutilating the cut.

Occasionally a cut received from an outside source is not of standard column or multiple-column width. If a cut intended for use in one column, for instance, is slightly less than column width it may be centered in one column; a slightly narrower cut might be centered with a short piece of rule on either side to break up the white space, or, if the cut is quite narrow, the type for the cut line might be set alongside it instead of underneath, or the cut might be inserted in a story. Such inserts usually are made near the top of the story, with about four or six lines set full-column width, and then enough lines to run down the side of the cut set in a width to fill the remainder of the column alongside the cut, and then the setting is returned to full measure. A cut slightly wider than one column might be handled in a similar manner, except that it would be inserted in type set two columns wide.

The Cut Lines

When the picture or cut has been selected and edited to meet the news requirements, the next step is the writing of proper

cut lines, often called incorrectly *captions*. The caption, technically, is a heading, and might be applied to the overline or line on top of a cut, but not to the overline and the underlines.

1. The Typography of Cut Lines.—Newspapers vary in their styles of cut lines. The two most common styles are the overline, set either as a single crossline or flush-left, and underlines, set boldface in paragraph or hanging-indention form, or a title line and explanation combined, as an underline. The practice of a few years ago of boxing overlines has disappeared in most offices.

Some newspapers set underlines the full one-, two-, three- or four-column width, while others prefer the typographical rule that underlines should be set in a width slightly narrower than the face of the cut. The faces of cuts seldom are exactly full column widths, and white space on either side of the underline matching the white space on either side of the cut is pleasing.

If a cut is wider than three columns, it is wise to set the underline in two parts, because a four- or a five-column line in small type is hard to read. Thus, under a four-column cut, the face of which probably is 48 picas wide, the underlines might be set 23 picas wide, and doubled up underneath, with a pica of white space on either side and a pica and a half between the two sections.

2. Writing the Overline.—The rules for writing overlines are more elastic than those for headlines. An overline must be written to fit a certain space, but it need not necessarily have a verb. Often a mere label makes an ideal overline. For instance, on the day after an election the overline for a cut of the mayor-elect might read simply MAYOR-ELECT. Impossible as a headline, because so obviously it is a label, yet it is dignified and appropriate as an overline. Then there is the "This Is —" type of overline, which is always a label. In this class would be a cut line such as SCENE AT BRIDGE COLLAPSE or FIRST VIEWS OF STRIKE RIOT.

The majority of overlines, however, conform quite closely to the rules of headline writing. The overline, especially when there is action in the cut, demands active, vivid, "motion" verbs. The overline should be crisp and fresh.

Some overlines are written in the concise, straightforward manner of the news headline. Others have the imaginative appeal of the feature headline. Here are some news headlines:

| Grain Brokers Cast Vote |

| Vote for League, Says Actress |

| Music Critic and Author Dead |

For many cuts that show extremely unusual views, a conservative overline is obviously out of place. Then it is necessary for the copyreader to write an overline that will appeal to the imagination of the reader. Thus, in *The New York Post* a few years ago appeared this overline over a picture of a bund rally at Madison Square Garden:

Heiling Hitler With a Hey Nazi, Nazi and a Hot Ya Ya

The following was placed over the cut of a raid on gambling resorts:

The Law Is Trumps

A number of newspapers prefer the feature overline of only one or two words such as these:

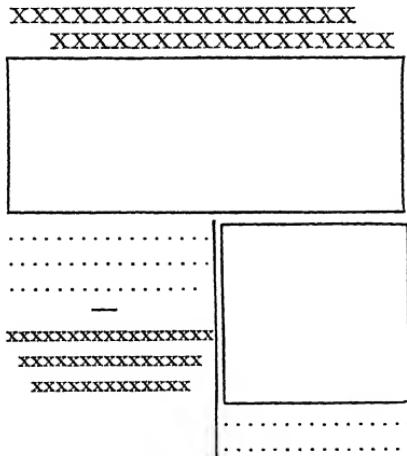
**Innocent
Seeks Divorce
Floor Leader
Speedy Pilot
Touchdown**

The overline should never exaggerate or misrepresent. It should hold out no promise that is not fulfilled in the cut. The suggestion of something that is not in the picture only serves to disappoint the reader and cause him to lose confidence in the paper. The overline, then, should never suggest facts that have not been caught by the camera, but the underline may describe what the camera was unable to catch.

3. A Cut with a Story.—Often the story is run near the cut. Then the copyreader must see that there is no duplication of words or ideas in overline and headline for the story. A frequent practice is to dispense with the overline, and let the headline carry both cut and story. Thus, a two-column cut might be placed immediately under a two-column top, the underlines under the cut, and the bank of the headline under the underline.

Or, in another situation, the news editor might order a three-column headline with a one-column bank, placing the two-column cut and the lead of the story side by side under the three-column top. Either of these devices makes a pleasing appearance and saves space through elimination of the overline.

Sometimes the news editor finds that both a double- and a single-column cut are to go with a story. The treatment described above may be adapted to this situation, running a two-column head at the top, setting the single-column cut below the double in one column, writing single-column underlines for both so that the single-column cut butts against the double, and using a single-column bank below the one-column underline for the double-column cut thus:



4. The Underline.—Practices vary with respect to the underline. A person may be identified simply by his name if the cut is run in connection with a story. More frequently a paragraph of seventy-five or a hundred words is used to explain the picture. When the underline is brief it is much like the second deck of a headline, and the copyreader should avoid repetition of words and ideas that have been used in the overline. While a picture may be worth a thousand words, most pictures fail to tell the story without the proper underline. For example, in photographing a visiting actress, the photographer may pose her looking out of the window at a landmark or a historic sight. If

this is not explained in the underline, the reader may wonder why the actress is standing or seated in such a posed or awkward position. Again, a story is told of a woman who was photographed at her luncheon table. The cut was made two columns wide, and the scene was explained in the underline. In a later edition the cut was trimmed to one column, with all traces of the luncheon table removed, and the cut line was reset without being rewritten. The reader was mystified by the reference in the cut line to the luncheon table when none was shown in the cut. An underline describing as beautiful an obviously plain-looking woman merely gives the reader a laugh.

5. Be Sure of Identifications.—The copyreader must be extremely careful in identifying persons in a picture. Wrong identification under certain conditions can be the basis for suits for libel, and in other cases may result in loss of friends for the paper. Similarly, the showing of a person accused of crime photographed with a friend or relative who has no connection with the crime is dangerous for the paper and unjust to the innocent person.

Occasionally the copyreader must write his identification from a cut or a mat instead of a photograph or the photographer's notes. He should remember that the figures in a cut held right side up appear in reverse order to what they will appear when printed; the figures on a mat held right side up appear in the same order in which they will be printed. In case of doubt it is wise to have a proof pulled of the cut or stereotype casting.

6. Keeping Up with the News.—Since many news pictures appear a day or two after the main news of an event, the overline and the underline frequently take a second-day twist, and often a good underline saves the paper from having to run a follow-up story. For example, the original story may have told of the capture of five of seven prisoners who had escaped from a penitentiary. The cut received a day later may show the capture of the five. The other two may have been captured in the meantime, and this information may be inserted in the underline, together with a few words on the manner of their capture, thus saving space by eliminating a separate story and headline.

The copyreader should verify details carefully in cut lines sent with syndicate cuts, because sometimes the situation changes between the making and servicing of the picture and the publica-

tion thereof. For example, a cut may show a fire in which the underlines conform to the original story, which said that five were known dead and ten were missing. Subsequently the death toll may have been set definitely at seven. The copy-reader will change the overline to read FIRE IN WHICH SEVEN DIED from the service line, FIRE IN WHICH FIVE DIED, and edit the underlines accordingly.

7. Grouping of Cuts.—Grouping cuts presents certain problems. The placing of a double and a single together was explained above. Similarly a three-column and a two-column cut or a three-column and a one-column cut could be worked together. Sometimes two or three single-column cuts are to accompany a story. They might be run side by side or tandem (one above the other) or, in the case of three, two might go side by side and one be placed below one of the two. If cuts of persons are run side by side, the facing of the individuals should be observed, for placing the cuts so that two persons are looking at each other rather than away from each other makes a better impression on the reader.

The Picture Page

The editing of the picture page is too complex a subject to be discussed fully here. Editors differ in their opinions concerning such pages, but the studies of reader interest show that they have a high reader appeal—higher than almost any other feature. Editors who oppose them prefer to run news pictures close to stories, rather than to carry with the stories, either under the head or at the end, an editor's note referring to a picture on the picture page. Other critics of the page point out justly that frequently on slack news days such pages are padded with pictures the publication of which is not justified by their news value. On the other hand, all editors will agree on the value of the picture page giving a series of views of such a story as the Hindenburg explosion, a great flood, the life of a public figure in connection with the story of his death, or any similar news break.

1. Two Types of Page.—Two types of picture page are in vogue. One is the page that tells a story, with every picture on it related to a central theme. A news page of this type, such as was referred to in the foregoing paragraph, is not always

practicable, and the thematic page usually must be developed around a feature rather than a news idea. The one-idea page is preferable to the second type, the miscellaneous page of unrelated news cuts. Occasionally, two or three cuts on the page may be related, and *The Washington Times-Herald* has developed a double page of pictures classified geographically and topically. Even newspapers that run picture pages do not shun the appeal value of one or more pictures on each page of the general news pages.

2. Layout Important.—The trick in the picture page is in the layout rather than in the selection of pictures, although the latter is important. The selection of pictures, except for consideration of layout possibilities, follows the same rules as for the selection of individual news pictures. Layout requires artistic and dynamic arrangement of sizes and shapes, with ample allowance of white space to set off the pictures and cut lines. On such pages overlines usually are omitted and a combination title and underline is used. The page as a whole may carry a standing head or a news binder.

More Responsibility for the Copyreader

Pictures have increased the responsibility of the copyreader and presented him with a number of special problems. He is expected to be alert in sensing picture possibilities, thus aiding in providing picture coverage that is newsworthy rather than merely illustrative or decorative, and he must exercise skill and care in the editing of pictures and the preparation of cut lines.

CHAPTER XVIII

RUNNING THE DESK

THE goal of the copyreader, and his ultimate test, is the job of "running the desk." Whether the man in charge is the city or the telegraph editor of a small paper, editing most of the copy; the news editor of a medium-sized paper, sharing the task of editing with the city, the telegraph, and perhaps the suburban editor, or whether he is the slot man on a large metropolitan daily, he will face many of the same problems.

The Daily Task

As the publication day begins he starts the flow of copy to the composing room, sees that it is maintained with some consistency as the day progresses, that it is completed at the dead line, that the composing room does not have more than it can do, that the copy itself is clean, and that the day's paper presents as balanced and complete a picture of the news day as is possible. He must be a combination of executive, production expert, and supercopyreader.

1. **Planning the Day's Work.**—Early in his day's work he will learn the amount of space available for news and feature material, he will have available the schedules of expected news developments, and he will know of any special production problems facing the composing room. In consultation with his colleagues the apportionment of space will be worked out, subject always to unexpected news breaks and unexpected disruption of production schedules. He is the governor, and on him rests the responsibility of keeping the composing room at peace with the newsroom, and the chiefs of the newsroom at peace with each other.

2. **The Flow of Copy Begins.**—But even before this the flow of copy has begun to the composing room. Because every minute of composing-room time counts, early in the day he begins sending to the composing room short items available

from telegraph and local sources that will be welcome later in the day to plug the holes in make-up. He will know that the make-up men need on an average a one- or two-inch short for every column in the paper if they are to make up without loss of time.

Some telegraph stories arriving early in the day apparently will be unchanged by developments later in the day, and these, if newsworthy to his paper, may be edited and sent along. Soon the local news machine will begin to produce. It may be that when he begins work there is already on the desk copy for two or three night meetings that were written the night before and are ready for editing. The local reporters make early checkups on routine news sources and write items of overnight happenings, and some items for rewriting are found in the morning newspapers or in the exchanges from other cities. The early mail may have news from suburban or country correspondents for use that day. This grist keeps the production machine moving until the news machine can swing into full gear; this early production is important.

¶3. Checking Hold-Over and Overnight Matter.—The first job the boss of the desk faces after this preliminary priming is to check proofs of hold-over matter, killing material not longer usable, bringing other material up to date, and checking on material for the day's paper set after the completion of typesetting for the previous day's paper. He will see that sufficient material in the way of cuts and filler material is at hand to piece out the paper if production capacity can not meet the space demand or if production capacity is disrupted.

¶4. Copy for Early Pages First.—The immediate concern of the head of the desk is to get to the composing room copy for those pages that are to be made up first. Usually these are the departmental and feature pages. This material may pass through his hands, but if it does not he keeps in close contact with the departmental editors to see how they are progressing with the preparation of their material, offering help in editing if it is necessary to speed this material into type.

If the paper is large, a number of news pages will be among these early ones. The head of the desk checks the local and telegraph stories arriving, lays aside for later consideration those that may have Page 1 appeal, and sends the best of the secondary

stories that probably will be unchanged by developments to the composing room as rapidly as they can be edited.

5. Judging News Value.—As the stories come to him from the city staff and the telegraph room, he will examine each one, judging its news value and assigning to it a head size and a slug line (if his paper uses the slug system). Being familiar with the space and production situation, he will indicate for the copy-reader whether the story should be condensed or cut. If the story is overwritten he may refer it back to the editor responsible, to be rewritten.

At times the head of the desk may consult with the city desk about rewriting a story, because the lead does not seem fresh enough, the news does not appear to be in the lead, or because the telegraph news may have suggested a new way of playing the story.

The head of the desk is on the lookout for duplicate stories, either duplicates prepared for the same day's editions or stories that apparently duplicate needlessly information the paper has carried before. Duplications sometimes occur when the same story becomes available from local and from telegraph sources. One story may be eliminated, or the two may be combined if each contains information not found in the other.

The combining of stories about the same subject or their grouping in a layout or "nest" of related articles often depends on the judgment of the chief of the desk.

The method of handling new material on a developing story also is his problem. The question arises frequently as to whether the developments require a new lead, insert, or add for material already in type. News value, time, and economic considerations figure in the decisions.

On the head of the desk frequently rests the task of keeping the running story alive. Few stories can be kept alive more than two or three days unless there are outstanding new developments each day, but sometimes it is necessary to keep public interest alive when news developments are scant. At times this can be done in the writing of the story.

The desk chief should check such running stories, also, to see that the background material each day is sufficient for the reader who may have missed reading the paper for a day or two.

He lays the basis for the make-up of the paper, seeing that enough top heads—heads that can stand at the top of columns—spread heads, feature heads, secondary heads, short filler items, and cuts are available. The person marking head sizes should not be afraid to provide a number of short stories with two-column heads for make-up purposes, selecting for news spreads stories that have a high degree of importance although details are few, and for feature heads, stories with a high degree of interest. News judgment should not be based on length of story. Of course a long story under too small a head will appear unbalanced, but the remedy may be close editing rather than overplaying the head. Nor should judgment be based on news category rather than the value of the individual story. Too often an editor feels that Congress must have top Page 1 play, whether or not Congress has done anything that day, or that a murder must have a Page 1 spread, whether or not the story really is newsworthy.

6. Slugging the Story.—In selecting a slug, the head of the copy desk will pick a short, descriptive word. A story about Mrs. Roosevelt might be slugged "Eleanor," one about Mary Pickford, "Mary," and one about an explosion, "Blast." Slugs must not be duplicated or there will be confusion in the composing room, the wrong head getting over the wrong story, the wrong cut with the wrong story, or the wrong story into the page in the make-up. Most desk chiefs keep a list of slug lines as they assign the slugs, thus preventing duplication.

The avoidance of confusion is one reason for preference of the slug over the guideline system. For example, one headline may read "Polk Township Man Accused of Murder," and another, "Polk Township Man Finds Gold on Land." Ordinarily an attempt would be made to change the wording of one of these heads, but suppose that both come through near edition time, each is handled by a different copyreader, and there is no time for change. The copyreaders, each using the first few words of the head as a guideline, would mark both stories "Polk Township Man," and it would be unusual if the right head got over the right story in the rush of making up at the dead line.

7. Edition Time Approaches.—As edition time approaches, the slot man bears down on the editing of secondary material and turns his entire attention to those stories needed for Page 1,

both local and telegraph. He tries to prevent peaks, as far as possible, in the load on his own desk, maintaining editing of copy at a steady rate, and attempting to keep production flexible enough so that, if there is an unexpected news break near edition time, he can marshal his forces to handle it.

8. Equalizing the Work.—The knack of running the desk includes equalizing the work among the men on the rim, giving to each one to edit and head stories of the type he can do best, and deciding when a story is ready for editing for the edition for which it is to be used. The intelligent editor attempts to minimize overset and to eliminate as far as possible the necessity of changing stories, except between editions, to take care of later developments. Yet he can not hold all running stories until the last minute, or the composing room will be unable to get them all into type.

9. Checking the Editing.—As the copy comes to him en route to the composing room he must check on its preparation. He examines the head to see that it tells the story effectively, that it conforms to the instructions as to size, and that it counts; he compares spelling of names and unusual words in the head with those in the story; he checks over the copy itself to see that it is well edited; he sees that the head, copy, and cut lines are properly slugged, and that any special instructions to the composing room are properly included. Careful slugging of head and copy and careful slugging for pages, if the material is to go on a special page or in a special department, is important. If the story requires special typographical treatment, the head of the desk confirms the instructions placed on the copy by the reader.

If new leads, adds, inserts, or kills are marked on proofs, the head of the desk verifies markings, and frequently follows through to the composing room to see that the proper changes are made in the standing type. Before new material is added to a story already in type, he may check the story to see if the addition is needed. Frequently a story can be brought up to date by a minor change or two in the type standing.

All instructions to the composing room for changes in stories or in make-up plans should be in writing. *The Indianapolis Star*, for example, has developed a form on a small, heavy slip of paper on which the copyreader can write the slug and page number of the story and indicate whether a new lead, add, or

insert is intended. This slip accompanies the marked proof, and the make-up or bank man places the slip in the type at the point where the new material is to be added as a flag indicating that a change is to be made before the type is used. The flag is removed when the type comes from the machines and is placed in its proper position.

The slot man is the last barrier in the newsroom against error. He also is the last authority on style and is responsible for the employment of such typographical devices as will make the body of the story easy for the reader to grasp. And he is the guardian against general confusion in news and composing rooms.

10. Estimating Copy.—He checks production carefully; scheduling every story sent to the composing room and estimating its length. If the paper is small this may be the only form of copy control employed. On large metropolitan papers, a clerk often is provided for the news editor to measure the length of each story and to keep records of copy sent to the composing room. Careful estimating of copy can reduce overset to a minimum, and a careful record tells the head of the desk at any given time how much space remains to be filled.

Some desk men prefer to keep merely a rough record to the nearest quarter of a column. Others estimate in inches, totaling the inches as they go. Another system divides each column into 100 units, and provides for a running total of hundredths of a column. Thus, if the desk has sent up $7\frac{1}{4}$ columns, the unit record will show 725 units. The actual time required for estimating is not great—the space for the standard heads in the paper is known and typewritten copy can be estimated quickly—and it does prevent overloading the composing room and the setting of material that will not be used.

11. Watching the Hook.—No production unit that depends on the human element is efficient if it is working at top speed all the time. Men become irritable and careless under such conditions. Efficiency demands a reasonable production schedule, both on the copy desk and in the composing room. If a reasonable schedule is the normal thing, then when the pinch comes, men will respond willingly to the demand for additional production. Many a paper has been saved because its man power had a little more to give and was willing to give it in a pinch because the normal demand was reasonable.

Each producing unit—in the case of the composing room the Linotype—has only so much output. Loss of time either through lack of copy or through breakdown in the mechanism reduces anticipated production. The intelligent desk chief keeps in contact with the composing room and knows how production is progressing. He may do this by observing the duplicate proofs sent to his desk or by occasional trips to the composing room to see how copy is running off the hook. This "watching the hook" allows him to maintain his end of the production, holding back material when necessary and providing additional material when necessary.

He watches the hook closely as edition time approaches, making sure that everything of first importance is set, and that no time is wasted setting secondary material, thus preventing the setting of important material.

In a large office the flow of copy from the hook in the composing room is guided by the copy cutter, an employee of the composing room who works in close harmony with the make-up editor. He hands out copy to the compositors or places it on the hook in the order in which it is needed for make-up purposes. He is guided by the slug lines on the copy, and that is why slug lines should carry full instructions.

On smaller papers the head of the desk frequently acts as copy cutter. He sees that stories are sent up in reasonable takes, each properly numbered and slugged; that there is a reasonable amount on the hook at all times, the hook neither jammed nor empty, and that copy is sent to the hook in the order in which it will be needed for make-up purposes. The takes may be long early in the day, and should be short as edition time approaches. Overset can be held to a minimum under this plan, because copy is sent to the composing room a little at a time as it is needed for setting and make-up. When the paper is filled, the desk sends up no more copy except on major news developments, and the operators turn to setting material on the time hook for the remainder of the day.

12. Making Up the Paper.—Frequently it is the slot man's job to plan the actual make-up of pages, drawing up the dummies with such help and approval from his colleagues and superiors as is necessary. In such cases he frequently arranges to be on the composing-room floor when the first page is closed at

edition time. He makes a final check to see that all live stories get in and that those that are left out are of secondary importance or may be held over. Wherever possible, he verifies the placing of the proper heads over the proper stories, particularly of the main stories of the day, and of the right cut lines with each cut, of the right cut with each story that has a cut to go with it.

13. An Eye on the Clock.—His eye is on the clock, because he knows that presses run only so fast, and if the office is a large one employing the stereotyping process, the making of mats and casting of pages take just so many minutes; therefore, if the page is not delivered to the stereotyper or the pressroom on time, the paper may miss the mails.

14. Between Editions.—If he is working on a paper with several editions, his is the judgment as to which stories may be "stowed" away on pages that will not be opened up for change between subsequent editions. He attempts to get as many stories as possible stowed as soon as possible, always remembering to keep enough live material available for Page 1 and the jump page.

15. The Next Day Is to Come.—After the final edition has gone in, the head of the desk turns to the problem of editing overnight copy—material that can be set after production for the day's paper has ceased, by the night shift, or early on the following day. This material usually includes the standing features, which should be edited with the same care as news copy, late news that probably will not change overnight, country and suburban correspondence, and filler material. He tries to keep on the time hook and in type a variety of filler material of all sizes, with and without cuts, that may be used to meet production deficiencies on heavy days, to plug out pages when material is not available, or to fill pages when extras are demanded early in the day.

Special Editions

Sometimes the work late in the day involves preparation of material for special week-end pages or for special sections or editions. Such special pages and sections require planning in advance. As in the case of the daily edition, production can not wait until the time of issue. Some material must be set each day for several days in advance, and in the case of special

editions pages frequently must be made up a day or two in advance for sections to be run prior to the printing of the regular edition. Planning should include a program to provide related material on each page.

Seldom is the advertising total known until shortly before make-up begins, but it is the responsibility of the editor in charge to have the material available to make up attractive and interesting pages. Experience has shown that for the average special edition about three columns of type and cuts are required for each page in the edition. If the advertising department forecasts that it will sell enough space to warrant a twenty-page section, the first page of which is to be clean of advertising, the editorial department will produce sixty columns of material. A few newspapers jam the advertising on pages of such special editions so that less editorial material is required, but a study of the most attractive and profitable of the special editions in recent years will show that the ratio mentioned is valid.

Keeping Operation Flexible

In his daily work, the copy-desk chief will find that he must keep his production and make-up plans flexible. If he does not, he will be caught frequently with an important story breaking at edition time that he either cannot get set or that he does not have room to give the proper play.

***. The Sudden News Break.**—The head of the desk should study the make-up constantly and work out types of make-up that can be changed quickly to meet changing news demands. It is this problem that accounts for the practice of running short items at the bottom of every column on Page 1. At the last minute these can be pulled out, and the whole page shoved down to make room for a banner headline without much additional change in the make-up. Use of two-, three- and four-column heads permits last-minute change in the width of one or two heads to make room for a new head on an important story. Study of make-up from the standpoint of flexibility provides the editor with the tricks necessary to meet news emergencies.

Occasionally, of course, he may have to move material from Page 1 to the jump page, or to a page from which filler material can be removed. The object always is to make over as few pages as possible, especially when edition time is near.

2. The "Hold-for-Release."—Another situation in which the news editor frequently finds himself is that in which release on an important story is expected at edition time. He may have type and headlines set for the story, and he must have alternate front-page make-ups in mind so that he can display the story if the release does come or make over quickly after the edition starts running if the release comes late. In some situations such as the release of a presidential message, the material may be made up in a page to be substituted for a page of miscellany run in early editions. The pages can be switched in the middle of a press run if the release is received at such time.

3. Developing Stories.—Running stories have a way of offering unusual developments at edition time. Watching the clock, the head of the desk has had the latest available lead edited and the headline written, and both sent to the composing room. On some occasions time will permit him to set a new lead and headline; at other times, he may have to be content with setting the new material as a bulletin—usually in boldface indented, to precede the lead—and with rewriting the headline; at still others, he must be content with the bulletin alone.

The Man in the Slot

The man in the slot is there because he is a judge of news, because he can get along with his fellows in the newsroom and in the composing room, because he can get the maximum out of them, and because he can meet situations calmly as they arise without missing a beat in the normal production of the paper. He should have a contagious enthusiasm for news and for editorial excellence, but should be a steady influence in periods of stress. Above all else, he is firmly grounded as a copyreader with a strong feeling for accuracy in fact and expression.

APPENDIX A

SHOP TALK

Ad or Adv. Short for advertisement.

Ad alley. The floor space and equipment given over to the setting and assembling of advertisements.

Add. Later information added to a story already written or in type.

Advertising cut-off. A rule used to separate advertisements. Advertising is measured from border to border and not from cut-off to cut-off.

All in hand. When all the copy has been given out to the compositors, it is said to be all in hand.

All up. The copy is all in type.

AP. The Associated Press.

Bank. (1) A deck or section of a headline; usually refers to decks below the first. (2) The table on which type is dumped as set.

Banner. A headline extending across a page.

Ben Day. A shaded effect obtained in engraving by imposing a screen or pattern on the printing areas of the cut before etching.

Binder. A small banner head across an inside page.

B. F. Abbreviation for black-face or bold-face type.

Body matter. The part of a story or an advertisement which is not set in display type, that is, not headlines.

Box. A frame made with rules, stars, or periods and intended to enclose short important news or short feature stories and tabular material. Many newspapers now indent rather than box such matter. The term *box* still is applied to such matter when indented without boxing.

Break back. To begin with the end of a story and place the type in. The expression is used in jumping a story to the back or inside pages where the bottom of the story is placed in the farthest column to the right and the story placed until all is in. Then the remaining columns to the left are filled with other matter.

Break line. A term generally applied to heads where the lines contain white space on the side.

Budget. A schedule of stories intended for use that day; usually applied to the schedule opening the day's report of a press association.

Bull dog. The first edition of the day.

Cabelese. The skeletonized and telescoped language used in transmitting material by cable to reduce cable tolls.

Caps and small caps. This is a short way of writing "capitals and small capitals." The note is often abbreviated to *c. and s.c.*

THIS LINE IS SET IN CAPS AND SMALL CAPS.

Chapel. An organization of the printers in one shop to enforce union regulations and discipline, and to set priority schedule for subs.

Chase. TV~ metal frame in which type for each page is placed.

Circus make-up. A page given over to heavy display, with numerous large spread heads, black cuts, multiple-column leads, etc.

City editor. The executive who directs the collection and writing and frequently the editing of news from the city and its environs.

Clean proof. Proof needing but few corrections.

Code. The figures and points printed by a teletype, either in an effort to conceal the message or because the machine is out of order and will not shift back from the figures or points to the letters.

Compositor. Printer's term for the man who sets type by hand or by machine.

Copy cutter. An employee of the composing room who controls the flow of news copy to the compositors.

Copy desk. (1) In the newsroom, the desk where copy is edited. (2) In the composing room, the copy cutter's desk.

Copy editor. A copyreader.

Copyreader. An employee of the newsroom who edits copy and writes the headlines.

Crossline. A one-line heading filling the line or centered.

Cut. A piece of metal or plate for printing illustrations.

Cut-off rule. A strip of metal which prints up as a straight or wavy line to show that a story has been continued in another column or on another page. It is also used by some papers over and under cuts and boxed stories. Some papers use one-line cut-offs exclusively while others use one-line and two-line. An advertising cut-off is a special cut-off used for separating advertisements from each other and from text matter.

Dead. Composed type once used and not to be used again.

Dead stone. The storage place for composed type that has been discarded before it is thrown in or remelted.

Deck. A section of a headline; sometimes used to refer to the second bank or deck of a heading.

Dingbats. Heavy, wavy pieces of cut-off rule sometimes used beneath banner headlines. Also applied to any ornament.

Display type. Refers to types that have a heavier or larger face than the type usually used for the text of books, articles, or advertisements. Display type may be small but still have a heavier face than text type.

Distributing. The act of putting type back in the case.

Double desk. The system under which the editing of copy is departmentalized on two or more desks.

Double truck. An advertising or feature layout occupying two full pages set as one unit.

Drop copy. Live copy from the day's report sent by bus, traction, or train from a press association bureau to a client in a near-by city.

Drop line. A heading set in stair-step fashion.

Dummy. A sheet or set of bound sheets made of blank paper and so marked as to indicate the position of printing, illustrations, etc., of a proposed newspaper page, magazine page, or piece of job work.

Ears. The spaces to the right and left of the name of the paper on the first page. Generally used for weather announcements or advertisements of special features or of the newspaper.

Edition. A complete issue of a paper. If a paper prints several editions a day, each new edition means that several pages are made over, material not of interest to the particular group of persons that will read the edition removed, and new material of special interest to them added, and the general news stories brought up to date.

Editorial dash. The dash used at the end of editorials and between editorial shorts.

Electrotype. A copper-covered duplicate of type or cut matter made type high, generally with a wooden or metallic base.

Em. The square of the body of the size referred to. An 8-point em quad is 8 points wide and 8 points high. The em of 12-point or pica type is used as the unit of measurement for column widths. Ems pica may be easily translated into column inches because 12-point type is $\frac{1}{6}$ inch high.

En. A unit half as wide as an em of the same type.

Extra. (1) An edition issued out of the regular schedule of editions to chronicle a major news happening. (2) A printer temporarily employed as a substitute for a regular printer or as an additional man to meet an unusually heavy production load.

Family. All the type of any one design, including all the styles, widths, and sizes, compose a family, for instance, the Bodoni family.

Flag. (1) Also called Masthead. The announcement of the paper's name and terms of subscription, usually at the top of the editorial column. (2) A lead or piece of paper stuck in type to indicate to a printer that a change or addition is coming.

Flash. A short message of two or three words announcing a major news break.

Flimsy. Copy on the tissue paper that press associations use for manifolding material received by telegraph. Such copy can be handled best in the composing room if it is pasted upon copy paper, but it is well to edit it either before pasting or after the paste is dry.

Flush. Set against the margin, without indentation. A flush-left head is set with all lines beginning at the left-hand side of the column.

Folios. The headings at the top of all but the first page.

Follow. A story that is to be placed immediately after another story to which it is closely related. An "add" is part of a story, while a follow is not.

Follow copy. These words written in the margin mean that the matter is to be set as it stands. It is used when a word is spelled in an unusual way or when a statement is made that might be questioned by a proofreader.

Follow dash. A dash about two or three ems shorter than the end dash, to separate a follow from the main story.

Foot slug. The slug used at the bottom of each column. Some papers use 6-, some 12-, and some 18-point foot slugs.

Font. An assortment of type, including capital and lower-case letters, figures and punctuation points, and sometimes small caps, of a single size and style as put up by type founders. The different letters in a font vary in number and are in about the proportions necessary for ordinary work.

Form. The page of type made up and locked up.

Furniture. Spacing material, either of metal or wood, ranging in thickness from 24 points up.

Galley. The metal tray on which type is placed as soon as it is set.

Galley proof. An impression taken on a strip of paper by inking a galley of type. It is "pulled" for purposes of correction.

Glossy. A shiny-finished photograph preferred for making half-tone engravings.

Guideline. The first few words of a headline written on the copy of the story to identify it in scheduling and in assembling the type; sometimes loosely used for slug or slug line.

Half tone. Technically, any of the variations of gray between black and white; hence, a cut that will print lights and shadows.

Handout. The copy of a publicity agent.

Hanging indentation. Indention that results when the first line is set full and succeeding lines in the same paragraph are indented from the left-hand side. This paragraph is a hanging indentation.

Head to come. A notation on a piece of copy sent to the composing room that the headline will be sent along later.

Hell box. A box into which discarded type is thrown.

Hold for release. Story or type is not to be used until released.

Hole. Space to be filled with news or editorial matter.

HTK. Head to come.

Indentation. The space between the margin or the column rule and the type. The indention of the second line of these definitions is two ems.

INS. International News Service.

Insert. Later information to be inserted in the body of the story. If the insert is to be made after the galley has been set it can best be done by indicating on a galley proof where the insert is to go.

Intro. The first sentence or paragraph of a story.

Jim dash. The dash used in one-column heads to separate the decks. It is used between the individual items in columns such as the exchange, society, and sport shorts.

Jump. To continue a story from one page to the next or from one column to another. Also called "breaking."

Justifying. Spacing between words of a line so as to fill the column measure or spacing between lines or paragraphs of a column to fill the column.

Layout man. (1) An artist who prepares the special arrangements of picture and type for news and advertising displays. (2) An employee of the composing room who designates the form and sizes in which the type in an advertisement is to be set.

Lead. (Pronounced led.) A strip of metal used for spacing. Leads are from one to four points in thickness.

Lead. The opening part of a story, giving the high lights or summarizing the principal facts. The word sometimes is used loosely for the first paragraph of a story, and often is used to designate the main story in a news situation that is covered in a group of stories.

Lead-all. Material to go ahead of all matter in type relating to one story.

Leaders. Dotted or broken dash lines used to guide the eye across the page, thus.....

Lead to come. A notation on copy that the material is to be added to a lead to be sent along later.

Lift edition. An edition in which only one or two pages are revised, usually to bring market quotations or sports results up to date, without major changes in the news content.

Ligature. A group of letters formed as one character, *i.e.*, ff, fi, fl, æ, œ, etc.

Line cut. An engraving for printing illustration in black and white, such as cartoons, charts, or graphs.

Lobster trick. The early morning shift after the last regular edition of a morning newspaper or before the early edition of an afternoon newspaper.

Logotype. A word cast on one block of type.

Machine. A composing machine (Linotype, Intertype, Monotype).

Mail. (1) Copy, usually in the nature of advance stories or filler material, sent by mail by press associations. (2) The time of departure of the mail or transportation facilities that an edition must make.

Mail edition. An edition distributed principally by mail to out-of-town subscribers.

Make-over. The revising of a page to correct an error or to bring some major news story up to date. A make-over edition is the same as a lift edition.

Make-up man's privileges. There are three ways of shortening a story to make it fit space after it is in type. They are known as the "make-up man's privileges": (1) "Top the head" means to throw away all but the first deck of heads having more than one deck; (2) subheads may be removed; and (3) the last paragraph may be thrown away—not every office accords the make-up man this privilege; in some it may be done only under the direction of the news editor. Stories may also be shortened by taking out leads or by substituting jimg dashes with a smaller body than those ordinarily used.

Masthead. See Flag.

Matrix. (1) The mold from which the letters on the slug of a composing machine are cast. (2) The fiber impression taken from type and put into a casting box in order to produce stereotypes in either flat or circular form.

Measure. The width of the line that the printer sets.

Must. A penciled order written on copy, indicating that the story must be printed immediately.

NANA. North American Newspaper Alliance.

News editor. The assistant to the managing editor in direct charge of the editing and make-up of the paper. On a morning newspaper he usually is called a night editor.

Night city editor. On morning newspapers the man who sees that the assignments made by the city editor are carried out and who fulfills the functions of the city editor after the latter has ended his day's stint.

Night editor. The news editor of a morning newspaper.

Off its feet. The condition of type that does not stand perpendicularly, causing the characters to give only a partial impression in printing.

Pi. Disarranged type hopelessly jumbled. A pi-line is a line in which the operator has made an error and which he then has filled out by striking the keys at random. (etaoin, shrldu.)

Pica. Twelve-point type. Six lines of pica, set solid, make an inch. The pica em is the unit for measuring the width of columns.

Pickup. (1) Copy or type already in hand to be added to new material just received. (2) A line indicating where a new lead or insert will pick up in the story previously sent.

Point. The unit for measuring the height of type. One point is $\frac{1}{72}$ inch.

Pony service. An abbreviated telegraph service, delivered by telephone or by commercial telegraph.

Precede. New developments on a story, from a different point of origin than the original story, to be placed ahead of the original story in make-up.

Proof press. The press on which proofs are "pulled."

Pyramid. A headline deck set in inverted pyramid form.

Quads. (Abbreviation for quadrats.) Spaces for indenting paragraphs or filling out lines.

Quoins. The metal wedges used to make type fast in the chases. The quoins key is used to tighten the quoins. "Locking up" is tightening the quoins so that the form will lift.

Read out. A headline or deck subordinate to a streamer or a large news display head.

Reglet. A wooden strip, six or twelve points thick, used for spacing.

Release. To permit publication of a story at a specified date but not before. Also used of the copy sent in by a publicity agent.

Revise proof. The proof pulled after a galley of type has been corrected.

Rule. A strip of metal that prints up as a line. Column rules go between columns.

Second front page. The first page of the second section.

Section page. The first page of a section other than the first section.

Series. The several sizes of a single face of type.

Shirttail. An add or a follow; usually used of a short explanatory piece added under a three-em dash to a telegraph story or of a short telegraph story similarly added to a local story.

Side stick. The bar along the side of type in a form.

Side story. A story related to a main story to be grouped with the main story on Page 1, or with the jump. Sometimes slugged *With*.

Sked. A schedule, such as kept by an assignment editor, a copyreader, a head copyreader, or a news editor.

Sky line. A banner run above the name plate on Page 1.

Slug. (1) The name given to a newspaper article to identify it in scheduling and in assembling the head and type in the composing room; the slug may include instructions to the make-up man. (2) The name or the number of the compositor setting a take of the story. (3) A strip of metal, 6 to 18 points in thickness, used for spacing. (4) The product of a line-casting machine.

Space band. A device consisting of two facing wedges set so that the outer faces are parallel, used on a line-casting composing machine in spacing between words to equalize the space and expand the line of matrices to the full width of the column for casting.

Spike. A spindle on which discarded copy is placed. Hence, to spike is to discard a story.

Split page. The first page of the second section of a paper printed in two sections.

Square indentation. Indention that results from setting matter so that it is evenly indented on the left-hand side.

Stick. The metal tray used to set type by hand. Also the tray into which the Linotype delivers the finished line.

Stickful. Two and one-quarter inches of type or a little less than 150 words of 8-point type in a newspaper column.

Stone. The table on which pages are made up.

String. A continuous ribbon of pasted stories written by a single reporter or set by an operator; the stories, pasted end to end, of a correspondent.

Sub. (1) Material to be used in place of matter already in type. (2) An extra printer.

Subhed. A subordinate headline used to break up a solid expanse of type. Incorrectly used for the subordinate deck of a story.

Syndicate. A service providing feature material and illustrations to a number of newspapers.

Take. A portion of copy given to a compositor. A page of telegraph copy.

Telegraph editor. The person in charge of editing telegraph copy and, on larger newspapers, of directing the paper's own correspondents. On the largest newspapers the telegraph job may be divided among a telegraph, a state, and a cable editor.

Teletype. The automatic printer machine that records material sent by wire. The type used in newspaper offices is known as a page printer as distinguished from the tape printer, because it delivers copy in page form from a roll of paper instead of on a continuous tape the depth of a line.

Thirty. The end. In its original usage it was the code sign-off for telegraphers. Eventually it came to mean the end of a story, and some editors write 30 as an end mark, but printers prefer # because it avoids confusion between 30 and —3— or 3-em, frequently written to call for a three-em dash to separate portions of a story.

Thirty dash. The dash used at the end of every story and under continued lines except at the bottom of the page.

Time copy. Copy which is used as a filler and can be set up when the operators are not busy with news. Various offices have different designations for this kind of copy.

Top. (1) The first deck of a headline. (2) The lead of a story; the press associations in budgeting a new lead frequently refer to it as a new top. (3) The top of the newspaper page. (4) To remove all but the first deck of a headline to gain space in make-up; sometimes a multiple-deck headline is topped when, for make-up purposes, it is used down on the page instead of at the top of a column.

Turn rule. To use a heavy rule inserted in or at the end of a piece of composition to indicate that a story is not completed, to indicate that an add is expected, or to indicate the place for an insert or cut. Parallel rules are used on either side of a slug or guideline. The turned rule flags the printer's attention to the fact that something is to be removed, inserted, or added before the type is placed in the form.

Turtle. A metal truck for transferring a type from the stone to the mat-rolling machine in the stereotyping department. In some offices the pages actually are made up on turtles instead of on stones.

Universal desk. A copy desk in which all copy, or all but certain departmental copy, is edited.

UP. United Press.

APPENDIX B

STYLE SHEET

CAPITALIZATION

CAPITALIZE

Proper nouns, days of the week, months, and the seasons.
Names of religious denominations, and nouns and pronouns of the deity.
Names of races and nationalities.
Full names of firms and corporations, churches, clubs, societies, associations, leagues, unions, colleges, schools, universities, or other institutions.
Names of political parties, including the word *Party*.
Names of buildings and streets.
Names of governmental bodies (including committees of legislative bodies), departments, bureaus, commissions, and courts.
Titles of important elective and appointive officers of government.
All titles before names.
Constitution of the United States or of any of the States.
Words designating political, but not geographical, units: *The State will act*, but *The rainfall in the county is below normal*.
North, *East*, *South*, and *West* when referring to sections, but not as directions.
Names of sections of a city and distinguishing parts of nicknames of states and cities.
Abbreviations of college degrees: *M.A.*, *LL.D.*, *Ph.D.*, but not the names of the degrees when spelled out.
Nicknames of athletic clubs and teams.
Wars.
School colors.
Holidays.
Principal words in titles of books, plays, lectures, pictures, toasts, etc., including the initial *A* or *The*.
No. and words taking the place of *No.* before figures: *Engine Co. 19*.
The in the names of newspapers.
The entire name of the city in date lines.

Do Not CAPITALIZE

Abbreviations of time: *3 p.m.*, *7 a.m.*, but *12 M.*
Names of school or college studies, except those that are proper names.
Titles, other than governmental titles, when they follow a name.

PUNCTUATION

Punctuation is largely a matter of common sense. *Avoid overpunctuation*, but punctuate where necessary to make the meaning clear.

USE THE COMMA

Before *and* in a series of three or more parts: *red, white, and blue*.

Before conjunctions joining co-ordinate clauses; if the conjunction is omitted use the semicolon.

To set off a parenthetical clause or phrase closely related to the thought of the sentence.

Before *of* in the expression *John Smith, of New Castle.*

OMIT THE COMMA

Between a man's name and *Jr.* or *Sr.*

In such phrases as *6 feet 3 inches tall.*

USE THE SEMICOLON

To separate co-ordinate clauses not joined by a comma and a conjunction.

With the comma in punctuating lists, thus: *Frank Cobb, Fargo, N.D.; Frank Arnold, Red Wing, and James Beatty, Minneapolis.* Arrange and punctuate lists of officers thus: *James Brown, president; Norman Wolfe, vice-president, and Walter Monroe, secretary-treasurer.*

USE THE COLON

After a statement introducing one or more paragraphs of direct quotations.

To introduce lists formally.

To punctuate times of day: *2:30 p.m., not 2.30 p.m.*

USE THE PERIOD

In all abbreviations.

DO NOT USE THE PERIOD

After per cent.

In the call letters of radio stations.

USE THE APOSTROPHE

With the years of the college class: *Ralph Smith, '21.*

To form the possessive.

In the names of organizations or firms in which it is part of the official name, but not in the names of organizations or firms that do not include it in their official name.

In Mother's Day and Father's Day.

USE THE HYPHEN

To join compound modifiers before the noun they modify: *golden-haired girl.*

To join compound numbers: *twenty-five.*

With fractions spelled out: *one-half.*

With the prefixes *co*, *pre*, and *re* when the vowel is doubled: *co-operate, re-enter;* and when the meaning requires it: *co-respondent, re-cover.*

In compounds in which *general* is the last word: *Attorney-General, Major-General.*

With *representative-at-large, president-elect, vice-president.*

DO NOT USE THE HYPHEN

With the prefixes *anti, bi, non, over, sub, semi, trans, tri,* and *under.*

In compounds with adverbs ending in *ly.*

MISCELLANEOUS

Use parentheses to set off explanatory elements inserted by the writer.

Use brackets for explanatory matter interpolated by the editor.

The comma and the period never go outside quotation marks; the colon and the semicolon always do, and the question mark and exclamation point

go inside the quotes when they belong to the matter quoted, and outside when the quoted matter is part of a whole question or exclamation.

If a parenthesis occurs at the end of a sentence, the period goes inside the parenthesis if the entire sentence is contained within the parenthesis, and outside if the parenthetical element is only part of the sentence.

QUOTATIONS

QUOTE

All testimony, conversation, and interviews in direct form, except when the name of the speaker or Q. and A. with a dash precedes or when the matter is set in smaller type than the body of the article.

Names of statuary, books, plays, operas, songs, subjects of sermons, toasts, paintings, and magazine articles, including the initial *A* or *The*.

(Single quotation marks are used for quotations within a quotation. Use quotation marks at the beginning of each paragraph of a quotation of several paragraphs, but at the end of the last paragraph only.)

DO NOT QUOTE

Names of newspapers, magazines, or other periodical publications.

Names of characters in plays and books.

Names of cattle, dogs, automobiles, trains, ships, houses, estates, etc.

SPELLING

Webster's New International Dictionary shall be the authority on spelling

The form given first, where two or more appear, is preferred.

(A list of accepted spellings may be made up based on the suggestions in Chap. II.)

FIGURES

USE FIGURES FOR

Numbers of more than 100.

All numbers bearing fractions.

Hours of the day.

Days of the month, omitting *d*, *th*, *st*.

All dimensions, prices, degrees of temperature, per cents, dates, votes, time in races, etc.

All sums of money (with *\$* or *cents*).

Street and room numbers.

Any series of five or more numbers in the same paragraph or for numbers of two digits in close connection with numbers of three: *87 men and 103 boys*.

SPELL OUT

Numbers at the beginning of a sentence.

Approximate numbers.

ABBREVIATIONS

ABBREVIATE

All military titles except *chaplain* and *major*; all naval titles except *admiral*; also, *the Rev.*, *Mgr.* (for *Monsignor*), *Dr.*, *Mr.*, *Mrs.*, *Mme.*, *Mlle.*, *Prof.*, *Gov.*, and *Lieut.-Gov.*

U.S.A. and *U.S.N.* after the names of officers.

The names of states (except *Iowa*, *Idaho*, *Texas*, and *Utah*) when they follow the names of cities. Accepted abbreviations: *California*—*Calif.*; *Colorado*—*Colo.*; *Kansas*—*Kas.*

Months, when connected with dates, except *March*, *April*, *May*, *June*, *July*. And to & in the names of firms and railroads, and *Company* to *Co.*. Number before figures.

DO NOT ABBREVIATE

Street, *avenue*, *road*, *court*, *county*, *township*, *square*.

Christian names such as *William*, *John*, *Thomas*, except in firm names.

The titles *senator*, *representative*, *president*, *secretary*, *treasurer*, etc.

United States.

Years ('97 for 1897), except in referring to college classes.

Christmas to *Xmas*.

Per cent.

Cents.

Street directions.

Names of foreign countries.

Methodist Episcopal to *M.E.*, *Roman Catholic* to *R.C.*, etc.

Republican Party to *G.O.P.*

NAMES AND TITLES

Always give initials or first names of persons the first time they appear in a story. Never use only one initial—use both or the first name. Generally avoid nicknames except in sports and feature stories.

Never use *Mr.* with the first name or initials.

Give the first name of an unmarried woman, not initials only. Always use *Miss* before an unmarried woman's name and *Mrs.* before that of a married woman.

Supply *the* before *Rev.*, and if the first name or initials are omitted, insert *Mr.* after it.

Write *Mr.* and *Mrs.* *Arthur S. Brady*, not *Arthur Brady and wife*.

Write *Dr.* and *Mrs.* *Henry Jones*, not *Mr.* and *Mrs.* *Dr. Henry Jones*.

Give the title *professor* only to members of professorial rank on a college or university faculty; reserve *Dr.* for those persons who have a bona fide doctor's degree (doctor of medicine, doctor of philosophy, doctor of divinity, etc.)

Never use the title *Honorable* or *Hon.* except in the case of members of the British nobility entitled to it.

Avoid long titles before a person's name.

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